

THE METROPOLITAN MUSEUM OF ART



3 0620 00585523 3

119.8

S82

THE METROPOLITAN MUSEUM
OF ART

THE LIBRARY



PRESENTED BY
AMERICAN ART ASSOCIATION

.....53594.....



Digitized by the Internet Archive
in 2014

<https://archive.org/details/importanteightee00amer>

EIGHTEENTH CENTURY FRENCH ART

IMPORTANT EIGHTEENTH CENTURY
FRENCH ART

COLLECTION BELONGING TO THE LATE
MRS. WILLIAM SALOMON

SOLD BY DIRECTION
OF THE EXECUTOR
OF THE ESTATE

ERRATA

Page 230. The numbers beneath the illustrations should be reversed.

Page 235. No. 758 should read:

Gouache: Height, 9½ inches; length, 13 inches.

UNDER MANAGEMENT OF THE
AMERICAN ART ASSOCIATION·INC
NEW YORK

1928

EDITION LIMITED TO ONE THOUSAND
COPIES OF WHICH THIS IS NUMBER 290

FREE PUBLIC EXHIBITION

From Saturday · December 31, 1927 · Until Time of Sale
Weekdays 9 a.m. to 6 p.m. and Sunday · January 1
from 2 to 5 p.m.

UNRESTRICTED PUBLIC SALE

Wednesday · Thursday · Friday and Saturday
January 4, 5, 6 and 7 · Beginning at 2 p.m.

EXHIBITION AND SALE AT THE
American Art Galleries

Madison Avenue · 56th to 57th Street
New York City



SALES CONDUCTED BY
Mr. O. Bernet and Mr. H. H. Parke
American Art Association · Inc

MANAGERS

1928

Conditions of Sale



1. **REJECTION OF BIDS.** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.
2. **THE BUYER.** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
3. **IDENTIFICATION AND DEPOSIT BY BUYER.** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

¶ A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required. ¶ If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.
4. **RISK AFTER PURCHASE.** Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.
5. **DELIVERY OF PURCHASES.** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.
6. **RECEIPTED BILLS.** Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.
7. **STORAGE IN DEFAULT OF PROMPT PAYMENT AND CALLING FOR GOODS.** Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser. ¶ In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.
8. **SHIPPING.** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

9. **GUARANTY.** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of the sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse. ¶ Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.
10. **RECORDS.** The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.
11. **BUYING ON ORDER.** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge of commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description. ¶ Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

*These conditions of sale cannot be altered except by the
auctioneer or by an officer of the Association*

OTTO BERNET · HIRAM H. PARKE · *Auctioneers*
AMERICAN ART ASSOCIATION · INC
Managers

CATALOGUE

FOREWORD



THE collection of furniture formed by the late Mrs. Salomon and her husband in the palatial house at 1020 Fifth Avenue, New York, has long been known as one of the outstanding groups extant outside the official French museums and the Wallace collection. It is composed predominantly of marqueterie pieces of the Louis XV and Louis XVI periods in acajou, tulip, harewood and kingwood, distinguished by a great number of the little occasional tables on which so much careful craftsmanship was lavished by the *ébénistes* of the time; together with commodes, cabinets and secretaries signed by Mewesen, Cosson, Rübestück, Leleu, Roussel and Petit of Paris, and Hache of Grenoble. One of the most magnificent of these is a master commode [No. 824] in tulipwood marqueterie by François Rübestück [M.E. 1766], finely inlaid with trophies of musical instruments and books. A beautiful tulipwood and satinwood cabinet by Jean François Leleu [No. 828] is mounted with delicate *cuivre doré* ornament by the celebrated *ciseleur* Gouthière; of the same period is the exquisite *bonheur du jour*, signed by Cosson [No. 820] enriched with painted plaques of apple-green Sèvres porcelain.

From the beautiful *mobilier* of the salons are several superb tapestry suites, *canapés*, and *chaises-longues*, signed by Jacob, Gorgu and others. The finest of these is a suite [Nos. 821-823] covered in Beauvais tapestry woven for Queen Marie Antoinette, the remainder of which is to be found in the Wallace collection. A second set of nine chairs [Nos. 825-827], after the originals by Jean-Baptiste B. Demay in the Petit Trianon, are likewise covered in Beauvais tapestry woven to the royal command; and six important Beauvais tapestry fauteuils [Nos. 815-817] of the Directoire period bear the *poignon* of the famous firm of Jacob Frères of the rue Meslée. The carved and gilded state bed [No. 845] is probably the most sumptuous of its kind in America.

Of the earlier schools are three cabinets *à deux corps* sculptured in walnut, in the characteristic modes of the French Renaissance.

The tapestries comprise a fine seventeenth century Brussels series, *The History of Dionysus*, a delightful landscape from the atelier of Jacob van Zeunen, Oudenaarde, Lille and other Flemish verdure, small Brussels panels after Teniers and many important Flemish Renaissance and Brussels borders. The verdure include the complete wall coverings of the great dining room of the Fifth Avenue residence.

Many of the important canvases and pastels of the eighteenth century French masters were purchased from Messrs. Duveen Bros., Gimpel and Wildenstein, René Gimpel, S. J. Frank and other acknowledged authorities

on the *oeuvre* of the period. Of these mention may be made, primarily, of the Watteau *Jupiter and Antiope* [No. 767], a smaller version of the masterpiece in the Louvre and from the collections of the Comte de Larsindy and Comte de Marbonne; and a pair of delightful Seasons [Nos. 768-769] by François Boucher [*Les Délices de l'Automne* and *Les Charmes du Printemps*], closely akin to the famous series of four canvases painted by the master for Mme. de Pompadour, and now in the collection of Mr. H. C. Frick. The *Chevalier de Billaut*, by Fragonard [No. 770], is one of the gayest and most virile portraits by this delicate painter; originally in the collections of the Comte Guérin and the Vicomte Gabriel Chabut, it has found a place in de Nolhac's scholarly work, and is considered to be of the first importance. *Les Baigneuses* [No. 766] by the same painter is a smaller version of the well-known canvas in the Lacaze collection of the Louvre. A *Pastoral Scene* by Jean-Baptiste Joseph Pater [No. 764] and a pastel portrait of *Mlle. de Chastagner* by Quentin de La Tour [No. 765] from a descendant of the sitter, are among the other significant works of the Romantic-pastoral school.

There will also be offered two views of Venice by Antonio Canaletto; a pair of superb flower pieces by the Dutch artist, Jan Kelderman [Nos. 762-763]; the rare Gainsborough miniature, *Mrs. Puget* [No. 761], purchased from M. Knoedler and Company; picturesque landscapes by Rademacker, Marieschi and others, and a gouache by Moreau.

Of equal significance are the sculptures. A pair of bronze statuettes by Jean-Baptiste Pigalle [No. 746] portray *Cupidons Holding up Mirrors to Venus*, a charming allegory of Marie Antoinette, of whom the collection possesses a limestone bust by Félix Lecomte [No. 749] the marble version of which is in the Palace of Versailles. A second example by Pigalle in marble depicts *Mercury Attaching His Heel Wings* [No. 747], and is a repetition of the famous Mercury in the Berlin Museum executed in 1748 to the order of Louis XV as a present to the King of Prussia. The eminent sculptor Augustin Pajou is represented by a striking bust [No. 748] of *Madame de Wailly*, wife of the Court Architect of Louis XVI; this bust is reproduced in Henri Stein's work on Augustin Pajou, and comes from the collection of the Princesse de Wagram. Two other groups by Pajou [Nos. 752-753] depict satyrs and nymphs with infant Bacchi, playful and tender in sentiment; these are well matched by a charming sculptured group [No. 745] by Jean Claude de Cock, dated 1724, and portraying two infant satyrs playing with a goat. A small but distinguished collection of bronzes includes a statue of *Hebe* [No. 743] by Adrien de Vries, the Dutch pupil of Giovanni da Bologna; a pair of figures [No. 744] depicting *Ceres and Minerva*, after the Venetian Alessandro Vittoria, and putto figurines of the French schools.

In the beautiful ormolu of the collection are sconces, *cartels* and other important clocks by Barancourt, Michau, Gudin and J. A. Lepaute, the last contributing a superb piece [No. 739] with the figures of the Three Graces, inspired by Clodion. An outstanding pair of bronze and *cuivre doré* candelabra from the Royal Château d'Eu is the work of the master Feuchère.

The cabinet objects comprise jewelry, snuff boxes in Battersea enamel, fine old Meissen and Chelsea groups, old Minton, Worcester and Spode plates, including a painted service of the Copeland and Garrett period, a score of carved ivory and Vernis Martin fans of the Louis XV and Louis XVI periods, exquisitely painted; miniatures and laces.

The Georgian silver contributes a considerable quota to the beauty of eighteenth century craftsmanship. Salt-cellars, spoons, tea-caddies, salvers, candlesticks and table candelabra include examples by the celebrated English silversmith, Paul Lamerie. A magnificent George II epergne made for the Earl of Milltown [No. 337] bears the mark of George Wickes of London, and the date letter of 1742; a pair of beautiful Irish silver sauce-boats from the hand of Thomas Williamson of Dublin, with handles in the form of mermen, is matched by an equally fine pair by the master Frederick Kandler, supported by delicately wrought figures of mermaids, and similar to the famous pair in the Wertheimer collection.

From the interior decorations come silk brocades, damasks, velvets, and lampas, hangings and portières of the finest quality, together with tassels and *passementerie*, the majority of which were never used by their owner. With these will be offered much of the gorgeous architectural marbles and woodwork of the old mansion, including Renaissance carved walnut and oak doors, the entire *boiserie* of the Louis XVI salon, balustrades, columns, friezes and gateways and the sculptured and inlaid marbles of the entrance hall and stairway, which were brought over from a sixteenth century *palazzo* in Sicily. Many smaller groups of statuary are adaptable for use in the garden.

The writer is indebted for much valuable material contained in the present catalogue to the late Mr. Frank G. Keeble.

L. A. H.

ORDER OF SALE

[Beginning each day at 2 p.m.]

Wednesday, January 4

Jewelry, bonbonnières, snuff boxes and other bibelots, cut glass, decorated porcelain and fine tableware, laces, French fans, XIX century mahogany furniture and decorations.

Thursday, January 5

Silverware, including an important group of Georgian silver, Meissen and Sèvres porcelains, passementerie, embroideries, brocades and velvets in draperies, covers, vestments, etc.

Friday, January 6

Prints and drawings, English and Italian furniture, Flemish Renaissance tapestries, architectural and garden marbles, wood paneling, including the *boiserie* of a Louis XVI salon.

Saturday, January 7

Fine French bronzes, sculptured marble groups, paintings, and important French furniture, Brussels tapestries and Savonnerie carpets.

FIRST SESSION

Wednesday, January 4, 1928 at 2 p.m.

Catalogue Numbers 1 to 247 Inclusive



JEWELRY, BONBONNIÈRES, SNUFF BOXES AND OTHER BIBELOTS

1. TWO CUIVRE DORÉ AND ENAMEL CURTAIN
HOOKS French, XIX Century
Landscape and spray of flowers in colored enamels in oval plaque,
rimmed in *cuivre doré*.
2. FIVE OLD SÈVRES BLUE AND WHITE JASPER MEDALLIONS
Four circular medallions with vases, baskets or sprays of flowers; one
oval medallion with figures of Venus and Cupid.
3. CHISELED GILDED SILVER AND AGATE SEAL
In the form of the standing figure of a Roman soldier holding a
spear, in a base inset with four stones. Agate seal.
Height, 2¾ inches
4. MINIATURE GOLD MUSICAL BOX
In the shape of a tiny lyre chiseled with stems of flowers and stand-
ing on oval base. Winding key mounted with paste rubies.
5. GOLD RING INSET WITH MINIATURE PAINTING
Heavy ring with oblong octagonal medallion bordered with pearls
and centred with a miniature depicting personages and a sedan chair;
painted in gouache and covered by a glass.

6. EMERALD AND PEARL PENDANT, AND EMERALD AND GARNET BADGE
[A] Pendant with scrolled mount having six emeralds, the lowest supported on a green enameled bowknot; supporting a small animalistic enamel figure hung with fourteen genuine baroque pearls. [B] Heart-shaped pendant, inset with small garnets and emeralds and a larger carnelian.
7. PAIR GOLD-MOUNTED ENAMEL AND PEARL EARRINGS
In the form of tiny gold baskets with *ajouré* floral design in blue enamel, and hung with pendants of pairs of tiny genuine baroque pearls.
8. PAIR GOLD-MOUNTED AGATE PENDANTS SET WITH PRECIOUS STONES
Chains with gold links and tiny baroque pearls, supporting circular pendants rimmed in gold; plaquettes of black agate centred with a ruby within a circle of rose diamonds.
9. EMERALD, PEARL AND TOURMALINE PENDANT
Scrolled mount of gilded silver with five cabochons of emerald and rose quartz; five pendants with real baroque pearls, emeralds and tourmalines.
10. AGATE AND ENAMEL PATCH BOX
Cylindrical box of green agate, the cover in enamel; exterior painted with Venus and cupids, the interior with the figure of a pilgrim before a *château*.
11. OLD MEISSEN PORCELAIN BONBONNIÈRE
Olong, the cover, sides and base decorated with romantic landscapes *en camaïeu* in claret, within borders of gilded rococo scrollings. Brilliant white glaze.
Length, 3 1/8 inches
12. OLD SILVER AND SHELL COME O PATCH BOX
Oval box, the cover and base in transparent shell; the former carved in bas-relief with the figure of the Savior appearing to a dying general, the base with a cartouche and military trophy.
Length, 2 3/8 inches

13. GOLD AND ENAMEL WATCH

By Charles LeRoy, à Paris; Empire Period

Back in sapphire-blue turned enamel, decorated with a green and gold canopy, beneath which are figures of Paris and Athene. [Enamel slightly damaged.]

14. GOLD AND ORIENTAL PEARL ROSARY

With seventy-one genuine oriental baroque pearls in groups, separated by scrolled links; supporting a pendent medallion with sacred monogram A M.

15. GOLD INLAID TORTOISESHELL TABATIÈRE Louis XIV Period

Cartouche-shape, the box and cover inlaid in gold with cusped and scrolled strapwork supporting winged cherubs, a vase of fruit, and figures of lovers in a landscape. Interior of lid with painting depicting an angel appearing to Hagar and Ishmael. [Needs repair.]

Length, 2¼ inches

16. GOLD AND ENAMEL PATCH-BOX French, XIX Century

Circular, chiseled with a border of leafage; enclosing enamel painting of a gentleman, lady and child grouped about a spinet in a garden.

Diameter, 2⅛ inches

17. BATTERSEA ENAMEL BONBONNIÈRE English, XVIII Century

Oblong, with fluted sides painted with roses and other flowers; cover with an elaborate harbor scene, probably representing the port of Venice.

Length, 2¾ inches

18. CHINESE CARVED DOUBLE MINIATURE FRAME

Twin oval frames bordered with a beautiful *intaglio* carving of peonies, lotus blossoms and leafage, in an exotic wood.

Height of each frame, 1¾ inches; width, 2⅝ inches

19. GOLD AND ENAMEL BONBONNIÈRE French, XIX Century
Circular box decorated with engine-turned sapphire-blue enamel; on the cover is a decoration in grisaille of Aphrodite with her chariot of doves, Cupids and a nymph. Tooled leather case.
Diameter, 3 1/8 inches
20. AMAZONITE CIGARETTE CASE, MOUNTED
WITH PRECIOUS STONES By Leuchars, Paris
Oblong cigarette box of green amazonite with canted corners; clasp and two hinges of rose diamonds, turquoises and black onyx.
Length, 3 1/2 inches
21. DECORATED MEISSEN PORCELAIN BONBONNIÈRE XVIII Century
Oblong box, beautifully painted in delicate colors with dainty sprays of garden flowers. Gilded mount, finely chiseled with rococo scrollings and leafage.
Length, 3 inches
22. GOLD- AND PEARL-MOUNTED MINIATURE PAINTING French School
Bust-length portrait of a man in a blue coat with a white lace stock and gray wig. Oval gold mount of interlacing ribbon motives, supporting blossoms centred with small baroque pearls.
23. VERNIS MARTIN, TORTOISESHELL AND
GOLD BONBONNIÈRE French, dated 1753
Cylindrical, the cover and sides painted with ladies and gallants, and groups of fishermen and laborers transporting goods on the wharves of a harbor. One of the bales is signed, IZANE and dated 1753. Gold mount, chiseled with a rocaille ornament. Interior lined with red tortoiseshell. In case. [Lid needs slight repair.]
Diameter, 3 1/8 inches
24. GILDED SILVER SNUFF BOX English, XVIII Century
Oblong, with rimmed cover, base and sides; the rims beautifully chiseled with delicate floral ornament. Monogrammed J P.
25. GOLD-MOUNTED TORTOISESHELL AND
IVORY BONBONNIÈRE Louis XV Period
Cover, sides and base of ivory, pierced with a fine floral lattice and carved with a seated Cupidon and a group of Venus and two Cupids, together with scattered flowers, birds and insects. Rimmed with gold and lined with red tortoiseshell.
Diameter, 2 1/2 inches

26. LOUIS XV GOLD-MOUNTED CARVED IVORY TABLETS,
AND CARVED IVORY PLAQUETTE

[A] Six tablets of ivory, opening fanwise; guards of pierced ivory, beautifully carved with rococo scrollings and blossoms, enclosing reclining female figures. Clasp of gold chiseled with rococo scrollings and *La Cigogne et le Renard*, of La Fontaine's Fables. [B] Oval plaquette carved with figures of Adam and Eve, and the Serpent in the garden.

27. SHAGREEN CARD CASE AND PAPER KNIFE, AND EBONY
CIGARETTE BOX, INLAID WITH MINIATURES

[A] Card case and paper knife of green shagreen, inset with miniature paintings rimmed in gold. [B] Oblong box inset with an oval ivory miniature, signed, M S, and depicting an English fox hunt.

28. OLD MEISSEN PORCELAIN PATCH-BOX

White porcelain, delicately painted in soft colors with sprays of flowers and fruit. Mounted with silver rims.

29. LADY'S GOLD AND ENAMEL CIGARETTE CASE By Cartier, Paris
Narrow oblong gold box with hinged cover, striped in black and white enamel; inset with small diamond chips. In rose tooled leather case.

Length, $3\frac{3}{4}$ inches

30. TWO IVORY MINIATURE PAINTINGS

[A] QUEEN ELIZABETH, wearing a slashed and puffed brown dress and huge white ruff, against a stippled blue-gray background.

[B] PRINCESS CAROLINE BUONAPARTE, in white muslin Empire costume and wearing necklace and tiara, against a gray ground.

31. IVORY MINIATURE PAINTING

CAPTAIN JACOB DE LEÓN. Half-length portrait, wearing mulberry coat, sky-blue waistcoat and white stock. Stippled bluish green background. In gold case; mahogany vitrine mounted in *cuirre doré*.

Note: Captain Jacob de León was a surgeon in the Revolutionary War and the great-grandfather of William Salomon, Esquire. The present miniature is copied from an original.

32. IVORY MINIATURE PAINTING By Vallée
MOSES HART, GOVERNOR OF GUADELOUPE. Head and shoulders, against a gray background, facing the observer; the sitter wears a black coat and white ruffled stock, his hair in thin straggling curls. Signed at lower right, VALLÉE. In engraved gold case; mahogany vitrine mounted in *cuirre doré*.

[See illustration on opposite page]

33. TWO MINIATURE PORTRAITS
[A] Half-length figure of a lady in a green *décolleté* costume of the time of Louis XVI, on copper. [B] Portrait of a man in a blue coat with white stock, facing half-right.

34. GOLD SNUFF BOX Louis XVI Period
Cylindrical box of oval section, the sides fluted and ornamented with floral pendants; cover with radial pendants of blossoms. Rose diamond clasp.

35. BATTERSEA ENAMEL BONBONNIÈRE English, XVIII Century
Circular, with *bombés* sides. Sides, cover and interior beautifully decorated with romantic landscapes with numerous figures, castles and ruins, the cover with a coast scene.

Diameter, 3 $\frac{5}{8}$ inches

36. STERLING SILVER AND ENAMEL FROG VASE
By Tiffany and Company, New York
Latticed vase decorated with brown grass and swelling out below into the heads of four frogs, between which are water-lilies.

Height, 4 $\frac{1}{2}$ inches

37. LALIQUE GLASS ATOMIZER By Lubin, Paris
Cylindrical, of pale amethyst glass molded with a group of Dancing Hours, by R. Lalique; gilded top. In pigskin case.

Height, 6 $\frac{1}{4}$ inches

38. PAIR CARVED IVORY MINIATURE BUSTS German, XVIII Century
Small bust-length figures of a boy wearing a coat open at the neck, and a nymph with long curling hair and loosely draped garment caught up between her bare breasts. On incurvate oblong plinths.

Height, 5 inches



No. 32. IVORY MINIATURE PAINTING

39. BRONZE ORNAMENT OR PAPERWEIGHT

Full-length figure of Eros, seated on the drapery of his pillowed couch, from which he has just arisen.

Length, 6 inches

40. ILLUMINATED MS. DIPLOMA

German, XVI Century

On vellum, written with fine initialed letters and centred with an illuminated crest. Issued by the faculty of law of the University of Ingolstadt. Framed.

Height, 17 inches; length, 24 inches

41. MINIATURE PAINTING IN WATER-COLOR AND GOUACHE

Italian, Early XVIII Century

MADONNA AND CHILD, WITH ST. ANNE AND THE YOUTHFUL ST. JOHN. After Raphael or Fra Bartolommeo; executed in delicate pastel colors with gilded nimbi. The execution is extremely fine, with stippled modeling of a very high order.

Height, 9 inches; width, 6½ inches

42. CANTON ENAMEL TEA CADDY

Incurvate oblong body with slender neck and cover. Decorated in brilliant enamel with scrollings and festoons of flowers.

Height, 4 inches

43. CHINESE CARVED TORTOISESHELL VANITY BOX

Ch'ien-lung

Beautifully carved in undercut relief with elaborate scenes of hospitality in the gardens of official habitations. [Needs repair.]

Diameter, 3½ inches

44. EMPIRE DECORATED SATINWOOD AND CRYSTAL PERFUME SET

Small box of satinwood bound with metal hasps, having inset on the lid a miniature painting depicting the leave-taking of Hector and Andromache. Interior fitted with two scent bottles having gold mounts and star-cut stoppers and a funnel set with tiny turquoises.

Height, 5 inches

CUT GLASS

45. THREE SMALL CUT GLASS DECANTERS

Depressed globular body cut with thumb-spots; tall hexagonal neck with faceted spout.

Height, 7½ inches

53. OLD ENGLISH CUT GLASS LUSTRE GARNITURE

Comprising pear-shaped bowl and four candlesticks, cut with faceted ornament and hung with circles of bar lustres. Candlesticks fitted for electricity.

Heights, 9 inches and 8½ inches

DECORATED PORCELAIN GROUPS
AND FINE TABLEWARE54. MEISSEN PORCELAIN OCTAGONAL COVERED BOX XVIII Century
Delicately painted in pastel colors with romantic groups of *berger* and *bergère* and other courtly lovers, in green landscapes with buildings in the distance. Brilliant white glaze. [Repaired.]

Height, 3 inches

55. ROYAL BERLIN PORCELAIN MINIATURE FIGURINE XIX Century
Tiny nude figure of a nymph, her white and gold cloak dropped from her, taking a thorn out of her foot. Mark: sceptre in underglaze blue and orb with K P M.

Height, 2¾ inches

56. SEVEN DECORATED CABINET PORCELAIN CUPS AND SAUCERS

Two vieux Paris, by Dagoty; one lemon-yellow porcelain, Sèvres style; one Dresden porcelain in mustard-yellow, with paintings in claret; one old Vienna with painting of Jupiter and Juno, by J. Feistler; one old Vienna in tomato-red, painted with a view of *La Maison Burlesque dans le Parc à Luxembourg*; one white and gold, painted with a maiden in Renaissance costume.

57. PAIR MINIATURE VIEUX PARIS BISQUE PORCELAIN URNS

Late XVIII Century

Krater vases beautifully molded and hung with festoons of roses. [One restored.]

Height, 4½ inches

58. DECORATED PORCELAIN GROUP By Samson, Paris; Dresden Style
APOLLO AND DAPHNE. Scantily draped figure of the archer god pursuing the fleeing nymph; base strewn with flowers and rococo motives. Mark: crossed swords.

Height, 5½ inches

59. DECORATED PORCELAIN GROUP By Samson, Paris; Dresden Style
AMPHITRITE AND HER NYMPHS. Nude figure of the goddess seated
in a scallop-shell, borne on the waves amid swimming mermaids and
putti riding on dolphins. Mark: crossed swords.
Height, 9¼ inches
60. TWO CAPO DI MONTE PORCELAIN GROUPS
SPORTIVE CUPIDS. In each group are two scantily draped winged
cherubs seated on a mound of green vegetation, with their arms about
each other. Circular base. Mark: crowned N.
Height, 5 inches
61. DECORATED PORCELAIN FIGURINE
Standing figure of a shepherd girl in a green bodice, striped petticoat,
and rose pompadour skirt, leaning on the gnarled stump of a tree.
Height, 7½ inches
62. FOUR SÈVRES BISQUE PORCELAIN MINIATURE BUSTS
XVIII Century
THE SEASONS. Spring, a young nymph with flowers in her hair;
Summer, a nymph bedecked with wheat; Autumn, a bacchic youth
with ivy; Winter, a bearded old man with drapery over head and
shoulders. *Gros bleu* and gold pedestals. Mark: two crossed L's
enclosing F; date 1758.
Heights, 4¾ inches
63. TWO DRESDEN PORCELAIN FIGURINES
[A] Figure of a gallant in apple-green coat, pink knee breeches and
black stockings, wearing a broad-brimmed black hat. Mark: crossed
swords. [B] Small figure of a nude cherub holding an arrow and
two flaming hearts.
Height of one, 5¾ inches
Height of one, 4½ inches
64. FIVE OLD BLUE AND WHITE WILLOW PATTERN CUPS
AND SAUCERS
Design beautifully painted in underglaze cobalt-blue. [One re-
paired.]
65. CAPO DI MONTE PORCELAIN GROUP
DIANA WITH HOUND AND CUPID. Seated, scantily draped figure of
the goddess beside a gnarled tree trunk, with a cupid on at her knee
and spirited hound leaping up to her. Mark: crowned N.
Height, 7 inches

66. DRESDEN CANARY-YELLOW FIGURINE

A figure of a sportswoman in a yellow dress with a long coat, wearing a tricorne and carrying over her left shoulder a carbine.

Height, 6½ inches

67. TWO DECORATED PORCELAIN FIGURINES

FLORA AND CERES. Standing figure of Flora, carrying a basket of flowers, Ceres with a sheaf of wheat; in flowered and brocaded robes. Gilded square bases. Mark: scrolled X coroneted over a staff. [Imperfect.]

Height, 5½ inches

68. DECORATED PORCELAIN GROUP By Samson, Paris; Dresden Style
THE ARTIST CUPIDS. Three naked cupidons grouped in critical admiration about an easel on which one of them is painting a portrait of one of his fellows. Serpentine arched and belauled base. Mark: crossed swords and S.

Height, 7¼ inches

69. DRESDEN PORCELAIN GROUP

THE CHERUB MUSICIANS. Seated figures of boy and girl cherubs, the former holding a lyre and the latter reclining beside an open page of music, with a flageolet and laurel wreath beside her.

Height, 4 inches

70. VIEUX PARIS GILDED PORCELAIN BOWL AND SAUCER

Bowl with two gilded caryatid handles; the bowl and stand both with gilded lattice decoration enclosing scrolled cartouches, molded in high relief with sprays of colored blossoms.

Diameter of bowl, 6½ inches

71. SÈVRES DECORATED PORCELAIN COVERED TAZZA Dated 1879

In sky- and deep blue, the tazza with oviform knopped stem enriched with small S-scrolls, the cover surmounted by a gilded finial. Floral decorations upon spiral whorl motives.

Height, 10 inches

72. OLD BERLIN PORCELAIN SAUCE-BOAT

Valanced boat with scrolled loop handle; decoration in the Dresden manner of detached painted sprays of roses, iris and other garden flowers.

Length, 9 inches

73. DRESDEN PORCELAIN GROUP

LA DANSE. Seated female figure playing on a violin, a scantily draped nymph dancing beside her. Rococo flower-strewn base. Mark: crossed swords.

Height, 5½ inches

74. SIX DECORATED MEISSEN PORCELAIN CHOCOLATE
CUPS AND SAUCERS

XVIII Century

Tulip-shaped cups, each with two scrolled loop handles. Decorated in gilding and pastel colors with scrolled medallions of fantastic chimera figures.

75. MINTON CELADON AND WHITE PORCELAIN COVERED VASE

Ovoid jar with *ajouré* latticed neck and cover; in pale celadon, enriched with spiraled branches of ivy and other berries, molded in relief and glazed a pure white.

Height, 11½ inches

76. DECORATED PORCELAIN FIGURE OF A SKATING CUPID, ON
CUT CRYSTAL

Chubby figure of a cupid in white porcelain with turquoise-blue quiver and skates, gliding over a cylinder of glass.

Height, 13 inches

77. DRESDEN PORCELAIN GROUP

CHILDREN AND FLOWERS. A delightful group of four children in brightly colored scanty costumes, playing with festoons of brilliant blossoms, with a basket of flowers at their feet. Rococo scrolled and gilded base.

Height, 6 inches

78. PAIR SMALL MEISSEN PORCELAIN ELEPHANTS, MOUNTED
IN CUIVRE DORÉ

XVIII Century

Standing animal figures in white heavily stippled in gray and bearing on their backs a howdah in the form of a two-handled vase of leaves in *cuivre doré*; rococo scrolled *cuivre doré* bases.

Height, 6¼ inches

79. DECORATED DAMM PORCELAIN GROUP

XIX Century

BOY WITH DOG. Standing figure, attired in sprigged ivory coat, blue shorts and mottled gray hat, vigorously pulling the dog's tail. On irregular green rustic base. Mark: blue wheel and D under foot.

Height, 6⅞ inches

80. DECORATED MEISSEN K P M PORCELAIN TEAPOT

Period of Joh. Herold, 1720-1735

Pyriform, with loop handle, curved spout and hat cover attached by chains. Body and cover decorated with curious *chinoiserie* figures in conversation, and tiny utensils of flowers; the figures on the body contained within two scrolled and gilded cartouches. Mark: K P M and crossed swords in underglaze blue.

Height, 4 inches

81. SIX MEISSEN PORCELAIN CUPS AND SAUCERS

Late XVIII Century

Cup with scrolled and gilded handle modeled with a tiny human head; cup and saucer with border of molded basket-work and delicately painted with detached butterflies, caterpillars, flies, gnats and other insects, the interior of each cup with a spray of blossoms. [One handle damaged; one saucer cracked.]

82. WORCESTER PORCELAIN FRUIT BOWL

Deep circular bowl decorated in *bleu du roi* and gold with key-frets, together with lotus pods and blossoms on gilded scrollings within valance of tawny pink. Below, trailing stems of iron-red blossoms and green leafage encircle the *cavetto*. Exterior with a band of blossoms similarly. Glazed dark red underfoot. [Cracked.]

Diameter, 9¼ inches

83. DECORATED MEISSEN PORCELAIN GROUP, MOUNTED IN
CUIVRE DORÉ

XVIII Century

CUPIDON AND PSYCHE. Cupidon lightly draped in yellow brocade; Psyche with a red mantle, standing on a flower-strewn scrolled oval *rocaille* base. Mounted in *cuivre doré*, with leaf-scrolled plinth. [Restored; foot missing.]

Height, 8¼ inches

84. CROWN DRESDEN DECORATED PORCELAIN FRUIT DISH

Circular dish with flaring sides, *ajourés* with lattice-work and delicately painted with scattered flowers, the bottom with a bouquet of blossoms. Three claw feet. Made by Wolfsohn. [Cracked.]

Diameter, 9 inches

85. SIX DECORATED WORCESTER PORCELAIN DINNER PLATES

Chamberlains, 1789-1840

Valanced and fluted gilded edge, sky-blue *marli* with three reserved cartouches gilded and painted with sprays of flowers. Centred with a painted crest and motto.

Diameter, 9½ inches

86. SPODE CHINOISERIE WHITE AND GOLD TEA SERVICE

XVIII Century

Comprising teapot and six cups and saucers. Decoration of gilded borders, the centres with groups of golden *chinoiserie* figures in various attitudes beneath trees, umbrellas and canopies. Teapot and cup with gilded gadroon ornament.

87. PORTION OF A MEISSEN PORCELAIN TEA SERVICE

Comprising teapot, covered sugar bowl, two cups and four saucers. Beautifully decorated with scattered baskets of flowers and fruit, bouquets and birds, amid rococo scrolled branches with borders of scale pattern in claret.

88. DECORATED MEISSEN PORCELAIN GROUP

XVIII Century

CUPID AND PSYCHE. Little Psyche, seated, wears a low-cut yellow bodice and flowered skirt, and carries a garland of blossoms; Cupidon reclines on her lap making love to her. Gilded *rocaille*-scrolled base. [Finger chipped.]

Height, 5⅛ inches

89. DECORATED MEISSEN PORCELAIN FIGURINE, MOUNTED IN
CUIVRE DORÉ

XVIII Century

Lion, disturbed by a distant object; he lashes his tail, his ears are pricked up, and his mouth open, showing his teeth. The fur is indicated in red-brown.

Height, 8 inches; length, 13 inches

[See illustration on opposite page]

90. DECORATED MEISSEN PORCELAIN FIGURINE, MOUNTED IN
CUIVRE DORÉ

XVIII Century

Lioness; companion to the preceding.

Height, 7 inches; length, 11 inches

[See illustration on opposite page]

91. MEISSEN THREE-COLOR CANDELABRUM FIGURE, WITH
CUIVRE DORÉ AND GLASS LANTERN XVIII Century
Figure of a grinning Chinaman in yellow, aubergine and green; on a rococo scrolled base in *cuivre doré*, from which rises a tall gilded branch bearing porcelain flowers and hung with a Chinese lantern having hexagonal *églomisé* panels beautifully painted with blossoms, and dragon figures. Fitted for electricity.
Height, 13 inches
92. DECORATED MEISSEN PORCELAIN FRUIT PLATTER
Quatrefoil-shape, with looped arch entwining at edge with bowknotted ribbons in blue, and bordered with concave gadroonings tinted pink. Centred with a beautifully painted spray of roses, forget-me-nots, etc., in natural colors.
Length, 17 inches
93. PAIR MEISSEN PORCELAIN CANDELABRUM FIGURES XVIII Century
Each in the form of a white tree-trunk terminating in a leaved tulip *bobèche*; with the figures of a boy and a girl, respectively, dancing amid the flowers scattered over the rococo scrolled bases. Decorated in pale blue, green, claret, yellow and iron-red. [Slight chips.]
Height, 9½ inches
94. PAIR VIEUX PARIS BISQUE AND GILDED PORCELAIN FIGURINES Directoire Period
Figures of a young country maiden and of a lad, carrying a cornucopia of white bisque. Circular base of gilded and decorated white porcelain. [One repaired.]
Height, 9½ inches
95. TWO OLD MEISSEN DECORATED PORCELAIN DISHES
Valanced circular dish molded with basketwork ornament, the *marli* with three scrolled cartouches in claret enclosing sprays of blossoms; *cavetto* with arched cartouches painted with a romantic landscape and marine. Mark: crossed swords in underglaze blue.
Diameters, 11½ inches and 13¼ inches
96. SÈVRES BISQUE GROUP Louis XVI Period
LES CUPIDONS RIVAUX. Figures of two nude cherubs playfully struggling over the possession of a heart; together with a bow and quiver on the oblong base. [Repaired; wings restored.]
Height, 15 inches

97. DECORATED MEISSEN PORCELAIN GROUP Late XVIII Century
A MOCK MARRIAGE. Cupidon, attired in ermined lavender cloak, is seated at right and officiates at the ceremony; a Court lady stands about centre, a cavalier in green, lavender and yellow costume kneeling before her. Diana appears behind the group. Scrolled *cuivre doré* base. Mark: crossed swords in blue. [Restored.]

Height, 8½ inches

[See illustration on opposite page]

98. DECORATED CHELSEA PORCELAIN GROUP, MOUNTED IN
CUIVRE DORÉ XVIII Century
THE ENGLISH LOVERS. Seated in intimate conversation, taking snuff. The beau wears ivory coat, blouse, and black breeches and is chucking his mistress under the chin. The belle is attired in a Dolly Varden cap, flowered Watteau bodice and train over yellow panniers. Mounted on Louis XV *cuivre doré* oval base of rocaille and strap scrollings. [Restored.]

Height, 6¾ inches

[Companion to the following]

[See illustration on opposite page]

99. DECORATED CHELSEA PORCELAIN GROUP, MOUNTED IN
CUIVRE DORÉ XVIII Century
THE SPANISH LOVERS. A toreador, attired in white blouse, lavender coat and rosetted black shorts, sits at right embracing his mistress who is costumed in a low-cut flowing ivory robe with a yellow brocaded mantle loosely round her. Mounted with *cuivre doré* base similar to preceding. [Foot restored.]

Height, 7½ inches

[Companion to the preceding]

[See illustration on opposite page]



90
89

Nos. 89-90. DECORATED MEISSEN PORCELAIN FIGURINES
MOUNTED IN CUIVRE DORÉ



97

98

99

No. 97. DECORATED MEISSEN PORCELAIN GROUP
Nos. 98-99. DECORATED CHELSEA PORCELAIN GROUPS, MOUNTED IN
CUIVRE DORÉ



No. 103. FINE PAINTED BLEU DU ROI AND GOLD SPODE PORCELAIN DESSERT SERVICE

100. PORTION OF A DECORATED MEISSEN PORCELAIN TEA SERVICE XVIII Century
Comprising waste bowl and six cups and saucers. Each delicately painted with romantic landscapes, in which are figures of lovers and actors of the Italian Comedy. Brilliant white glaze. With narrow gilded floral borders. Mark: crossed swords and dot in underglaze blue.

101. SIX WORCESTER PAINTED BLUE AND GOLD PORCELAIN DESSERT PLATES Early XIX Century
Deep border of royal-blue enriched with large gilded leaf ornaments; with circular centre and three scrolled cartouches reserved in white and delicately painted with sprays of roses, asters, tulips and other garden flowers. [One repaired.]

Diameter, 9 inches

102. TWENTY-THREE MINTON BLUE AND GOLD PORCELAIN DINNER PLATES
Of rich purplish blue, the *cavetto* centred with a circular floral ornament, the edge with festooned lambrequin design in gilding.

Diameter, 10 inches

103. FINE PAINTED BLEU DU ROI AND GOLD SPODE PORCELAIN DESSERT SERVICE Copeland and Garrett, 1833-1847
Comprising twenty-four dessert plates, four oblong dishes, four oval dishes, four round dishes, one compote, one covered sugar bowl. With scrolled and gilded edges and *marli* in deep *bleu du roi* beautifully enriched with scrolled lambrequin ornament in gold. The *cavetti* finely painted with English landscape scenes: Chepstow Castle, Richmond Hill, Oystermouth, Battle Abbey, etc. Mark: COPELAND AND GARRETT, and wreath, surmounted by a royal crown.

From Thomas Goode and Company, London

[See illustration on opposite page]

104. TWENTY-FOUR CAULDON ROYAL-BLUE AND GOLD PORCELAIN SOUP PLATES
Enriched with *bleu du roi*, the *cavetto* with leaf ornament; *marli* with a band of floral decoration in turquoise-blue reserved on gilding.

Diameter, 10 inches

105. TWENTY-THREE PAINTED MINTON PORCELAIN DESSERT PLATES
Each painted on a pale yellow ground with varied delicate sprays of roses, daffodils, pinks, peonies, etc., in naturalistic colors; gilded edge.
Diameter, 9¼ inches
106. TWENTY-FOUR DECORATED SPODE PORCELAIN DESSERT PLATES
Valanced and scrolled edges enriched with gilding; *marli* of royal blue with reserved centre and four tiny oval cartouches, delicately painted with sprays of garden flowers within gilded borders.
Diameter, 8¼ inches
107. TWENTY-FOUR MINTON ROYAL BLUE AND GOLD PORCELAIN DINNER PLATES
Cavetto with border of gilded festoons; *marli* of royal blue enriched with blossoms and strapped quatrefoils in coin gold.
Diameter, 10 inches
108. DRESDEN DECORATED AJOURÉ PORCELAIN FRUIT BOWL AND NINE PLATES
By Madame Wolfsohn, Dresden
Valanced edges pierced with rosetted lattice-work and branches of blossoms in rose-pink, green, blue, purple and gilding. *Cavetti* painted with detached sprays of flowers and fruit in the Meissen manner. Mark: AR.
109. DECORATED PORCELAIN TUREEN
In white, with bands of *bleu du roi* enriched with gilded scrollings; two handles. Painted with small detached sprays of flowers.
Diameter, 9 inches

LACES

110. POINT DE VENISE LACE COLLAR AND CUFFS
Narrow collar with delicate design of floral scrollings having raised *cordonnets* and joined by starry *brides*.
111. LOT OF ASSORTED LACES
Comprising small border and fragments of *point de gaze*, Flemish lace, etc., and including a fragment of seventeenth century *point de France*. Twenty-two pieces in all.

112. THREE ITALIAN LACE BORDERS

Two of vermicelli guipure, the third a Venise type with undulating floral branches and *brides picotées*.

Length of one, 4 yards 2 inches

Length of one, 3¾ yards

Length of one, 3½ yards

113. VENETIAN LACE BORDER

Geometrical running diamond pattern, interlacing with a lattice of small squares. Vandyked edge.

Length, ¾ yards; width, 7 inches

114. BRUSSELS LACE COLLAR AND TWO LAPPETS

Design with nosegays of flowers in a fine *réseau*, with border of small circular medallions wreathed with flowers and scrolling branches, and pendent monk's hood blossoms.

115. EIGHT POINT DE MILAN AND VENISE LACE COIFS

Irregular design of curling branches of blossoms, the Venise with fine floral scrollings interlinked by *brides picotées*.

116. TWO FINE POINT D'ARGENTELLA LACE PANELS

Small semicircular pieces. [A] Of the Louis XV period, with a *chinoiserie* pagoda flanked by upstanding stems of flowers and rococo balustrades. [B] Louis XIV symmetrical design of acanthus scrolled leafage, supporting a palmette flanked by masses of blossoms and foliage, in a fine *réseau* ornamented with *points d'esprit*, including the characteristic *oeil de perdrix*.

117. FIVE BATISTE AND LACE HANDKERCHIEFS

XVIII Century

Edges with dainty floral designs in *point de Venise*, *point d'Angleterre*, etc. One of later date.

118. TWO VENETIAN LACE BORDERS

[A] Running design of a diamond lattice centred with circular rosettes. Border with *fil tiré* effects. [B] Fine ivory lace border, patterned with diamond figures, within a delicate square floral lattice.

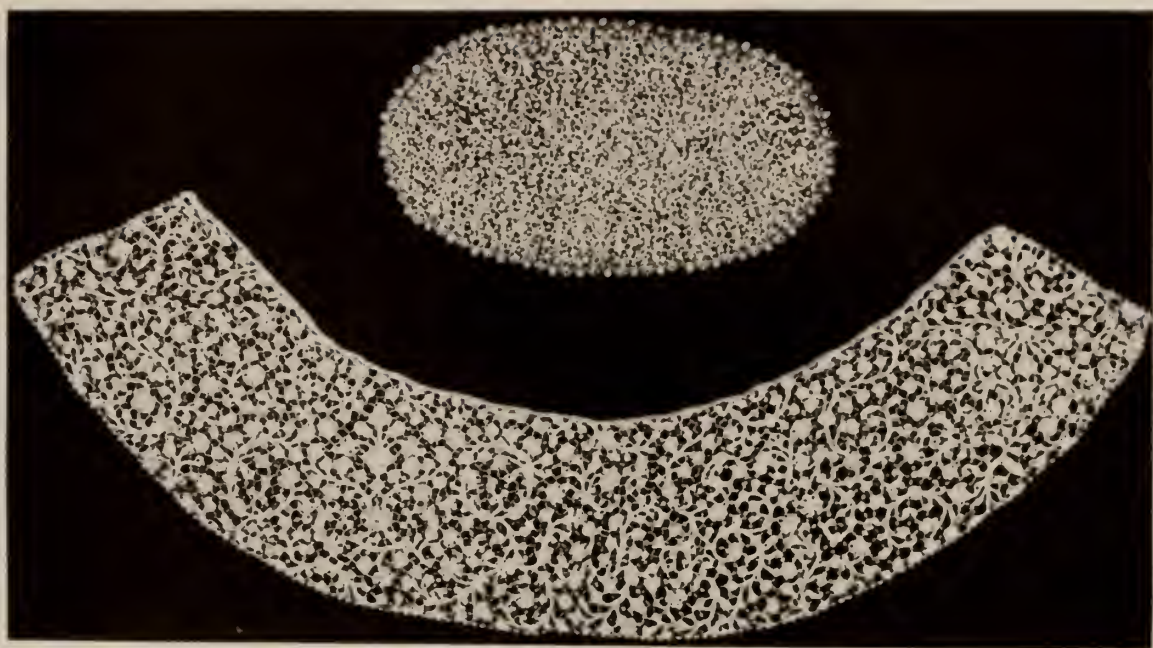
Length of [a], 3 yards 16 inches; width, 5 inches

Length of [b], 3 yards; width, 4 inches

119. VERMICELLI LACE BORDER XVIII Century
Flat design of short curling branches of tulips in a ground of elaborately looped vermiculate scrollings.
Length, 3½ inches; width, 6 inches
120. COLLECTION OF FINE POINT DE VENISE LACE XVIII Century
Comprising nine oblong, oval and circular panels of *rose point de Venise*, patterned with elaborate floral scrollings linked up by delicate *brides picotées*; and two pieces of ivory *point de Venise* with bold floral scrollings and heavy *cordonnets*. Eleven pieces.
121. TWO IVORY POINT DE VENISE LAPPETS
AND THREE POINT DE RELIEF BORDERS
[A] Floral scrollings with heavy raised *cordonnets*, and interlinked by delicate flowered *brides*. [B] Three borders with heavy bold design in ivory of scrolling floral branches interlinked by *brides picotées*.
Length of borders, 2 yards 6 inches; 3 yards 24 inches; 1 yard 23 inches
122. BORDER OF RENAISSANCE LACE
Bold design of broad tape scrollings with lattices, joined by *brides picotées*. [Stained.]
Length, 6 yards; width, 8 inches
123. POINT DE BURANO LACE COLLAR
Deep collar, worked with the needle in a design of curving branches of blossoms and pomegranates, outlined with heavy ivory *cordonnets* and interlinked by *brides picotées*.
Depth, 11 inches
124. THREE SMALL LINEN AND LACE COVERS
[A] Fine linen with squares of Venetian *reticella* in geometrical designs. [B] Linen with border and three *entredeux* of Venetian lace. [C] Fine batiste cover, *semé* with tiny blossoms in cutwork and with border and cross-bands of lace.
125. VENETIAN RETICELLA LACE BORDER XVIII Century
Patterned in squares interlacing with rosetted diamond figures, heavily embellished with picots. Vandyked lower edge.
Length, 3 yards 6 inches; width, 12 inches

126. POINT D'ANGLETERRE LACE BORDER Louis XIV Period
Narrow border with fine hexagonal *réseau* and design of scattered sprays of peonies, carnations and trailing ivy leaves, with recurring groups of vases of flowers, in the Chinese manner. *Ajouré* edge, with flowers and leaf scrollings.
Length, 1 yard 32 inches
127. BLACK CHANTILLY LACE FLOUNCE Louis XV Style
Graceful design of curving stems of tulips and trailing creepers of blossoms; vandyked edge with leaf scrollings of rococo foliage. Exceptionally deep flounce.
Total length, 4 yards; depth, 25 inches
128. FIVE POINT DE MILAN AND VENISE LACE BOLSTER COVERS
Design of floral scrollings, the Venetian lace with vandyked edge. One long, and four short.
129. LINEN AND BURANO LACE CIRCULAR COVER
Centre of very fine linen with a broad border of Burano lace, developing bold ivory floral scrollings of leafage and blossoms in *point appliqué*, on a fine *réseau*.
Diameter, 29½ inches
130. TWO LACE FLOUNCES
[A] Honiton, with symmetrical upstanding sprays of roses and garden flowers, beneath arches, scrollings of blossoms, etc. [B] Flounce of Milanese bobbin lace, with recurring Louis XIV design of symmetrical floral scrollings and shell motives, in an irregular bobbin *réseau*.
Lengths, 2 yards 6 inches; 3 yards 4 inches
131. CUTWORK LINEN AND EMBROIDERED FILET LACE CLOTH
Patterned in squares, perforated with floral motives in cutwork or inset with small square medallions of embroidered filet, with floral designs. Darned filet border.
Length, 2½ yards; width, 1¾ yards
132. THIRTY-SIX LINEN AND CUTWORK DOILIES
[A] Twelve glass and twelve plate doilies. [B] Twelve plate doilies with embroidery and cutwork, centred with a circular medallion of filet involving the figure of a nymph.

133. FINE POINT DE VENISE PLASTRON AND COLLAR Louis XIV Period
 Design of exquisite delicacy, with ramifications of floral branches linked up by starry *brides* and outlined with ivory *cordonnets*, supporting at intervals *corbeilles* of flowers, *rocaille* scrollings and other period motives.
 [Plastron illustrated on opposite page]
134. POINT DE VENISE LACE FLOUNCE Late XVII Century
 Beautiful design of scrollings of branches interlinked by delicate *brides* with varied picots, and terminating in blossoms.
Length, 1½ yards; width, 8 inches
 [See illustration on opposite page]
135. BLACK CHANTILLY LACE FLOUNCE Louis XVI Style
Réseau semé with pellets, and patterned with recurring nosegays of garden flowers, above a scalloped border with running design of leaf scrollings, interrupted at intervals by bunches of roses.
Length, 13 yards 16 inches; depth, 11 inches
136. FINE LINEN AND BURANO LACE BANQUETING CLOTH AND EIGHTEEN NAPKINS
 Cloth of the finest ivory linen with outer and inner borders and three large cusped medallions in Burano point; rich design of Renaissance leaf scrollings supporting putti, chimeras, pelicans vulning themselves, etc., with *brides picotées*. Napkins of exceptional size, with lace borders and inset oval medallion with monogram.
Length of cloth, 5 yards 8 inches; width, 2 yards 11 inches
137. COLLECTION OF BLACK CHANTILLY LACE FLOUNCES, BORDERS, ETC.
 With various floral designs in the Louis XV and Louis XVI styles. Ten pieces.



133
134

NO. 133. FINE POINT DE VENISE PLASTRON AND COLLAR
NO. 134. POINT DE VENISE LACE FLOUNCE

FANS

INCLUDING PAINTED AND CARVED IVORY EXAMPLES
OF THE LOUIS XV AND LOUIS XVI PERIODS

138. TWO FANS XIX Century
[A] Pierced ivory staves enriched with gilding, foil decorated with groups of Italian Renaissance personages in colors. [B] Mother-of-pearl staves and guards, pierced with rococo lattice and bead ornament in gilding, the narrow leaf with allegorical pastoral scenes on both sides.
139. TWO MOTHER-OF-PEARL DECORATED FANS Louis Philippe Period
[A] Pierced and gilded mother-of-pearl staves and guards; foil with color print of groups of ladies and gentlemen in the costume of 1840, surrounded by clouds painted in gouache. [B] Staves pierced with gilded leafage; foil printed with gilded rococo cartouches enclosing Louis XV figure subjects, in a blue ground.
140. CHINESE PAINTED AND CARVED SANDALWOOD FAN
Foil painted in brilliant colors with a scene in the garden terrace of a Chinese house with numerous male and female figures; costumes cut out of silk and faces painted on tiny *appliqués* pieces of ivory. Staves and guards of sandalwood elaborately pierced and carved with figures, shrines and pine trees. Lacquer case.
141. FOUR SMALL FANS XIX Century
[A] Tortoiseshell and black net fan, ornamented with black sequins. [B] Wood *brisé* fan painted with festoons of roses, having *appliqués* portrait medallions of two color prints. [C] White silk foil decorated with gold sequins, ivory staves. [D] Mother-of-pearl staves, foil decorated with a pastoral group of gallants and ladies.

142. TWO PAINTED MOTHER-OF-PEARL

Fans

Italian, Early XIX Century

Narrow foils painted in brilliant colors, one with rustic figures gathering flowers, the other with a courtship and a marriage in a garden; Renaissance costumes. Elaborately pierced and carved staves and guards with blossoms, leaf-scrollings and a cartouche with figures of lovers. [One needs slight repair.]

143. CARVED IVORY AND PAINTED FAN

Directoire Period

Staves and guards finely pierced with lattices, trees, and figures of Roman soldiers; chicken-skin foil painted in gouache with a garden scene involving three men and a woman, within a border of gold floral scrollings and fruit.

144. TWO CARVED IVORY FANS

[A] Chinese fan with staves and guards pierced with diapers and floral scrollings; both sides of foil with *chinoiserie* scenes, personages having silk costumes and painted ivory faces. [B] Ivory fan with lattice design of perforations, narrow foil decorated with color prints of classical and pastoral love scenes.

145. GILDED MOTHER-OF-PEARL FAN

Spanish, XIX Century

Staves and guards pierced and enriched with gilding, with the name PEPITA; white foil embellished with Bérainesque scrollings and fountains and figures of men and women, enclosing a cartouche with color print of Mercury and Neptune carrying off a nymph. [One guard needs repair.]

146. MOTHER-OF-PEARL AND POINT DE GAZE FLAMAND
LACE FAN

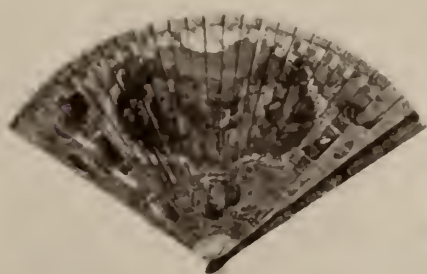
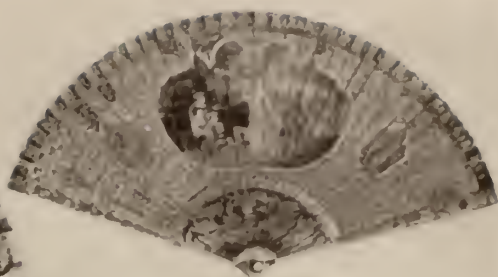
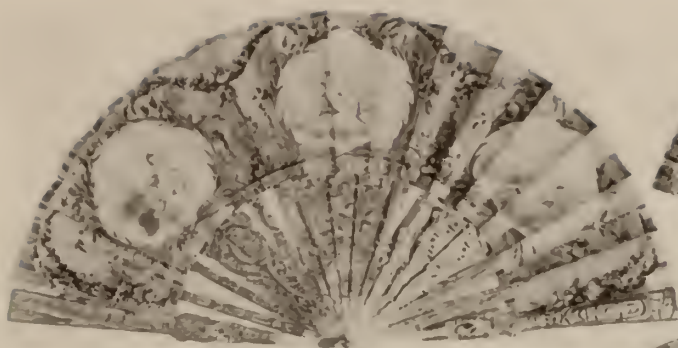
Staves and guards of mother-of-pearl, pierced and carved with curving silver stems of golden blossoms; lace foil with hexagonal *réseau* patterned with scrolling leafy branches of asters and roses, with rococo scrolled floral border.

147. LOUIS XV CARVED MOTHER-OF-PEARL AND PAINTED FAN Signed, A. Soldé
Staves and guards of mother-of-pearl, beautifully carved and pierced with rococo leaf scrollings, blossoms and latticed cartouches; three scrolled and gilded cartouches enclosing groups of winged amorini. Foil painted with an elaborate figure subject, *Cupid's Lottery*, together with groups of putti and a blindfold amorino, *Le Destin*. In case.
148. CARVED IVORY AND PAINTED FAN Louis XVI Period
Staves and guards carved and pierced with latticed oval medallions enclosing blossoms and bust-length male and female figures, alternating with columns of vases and trophies with interlacing festoons. Chicken-skin foil painted in gouache on both sides; the obverse with a scene involving figures in a boudoir, Diana and Cupid; the reverse with the god and goddess in a landscape. [Slightly damaged and restored.]
149. SILVERED MOTHER-OF-PEARL AND PAINTED FAN French, circa 1825
Staves and guards of mother-of-pearl, decorated with silver leafage; chicken-skin foil painted in silver with a border of scrolling leafage and blossoms enclosing a color print of figures in Swiss costumes by a lakeside. Signed, WALOCEYS [?]. In case.
150. POINT DE GAZE FLAMAND LACE FAN
Foil of lace with fine hexagonal *réseau* and design of scrolling branches of roses, peonies, violets and leafage. Amberine pierced guards and staves, enriched with interlacing ribbon ornament of rhinestones.
151. TWO CARVED IVORY BRISÉS FANS XVIII Century
[A] Small fan with staves and guards pierced and finely carved with Chinese figures amid pine trees, in a ground of delicate ivory threads. [B] Scrollings of peony and lotus branches and a shield-shaped landscape cartouche in a ground of fine ivory threads, the heads of the staves lettered MARIA TERESA FERAN; centred with three medallions painted with angels and children, and figures of classical lovers.

152. CARVED IVORY AND PAINTED FAN Louis XV Period
Staves and guards beautifully carved and pierced with lattices enclosing vases of flowers, and three cartouches with figures of animals and birds, backed with fine net; the guards with rococo scrollings, *chinoiserie* figures and utensils. Chicken-skin foil, painted in gouache with the figure of Mucius Scaevola before King Porsena, surrounded by Roman soldiery. The reverse with a *chinoiserie* figure, branches of hawthorn and peonies and a medallion of a Chinese landscape. [Slight repairs.]
153. PAINTED AND GILDED BRISÉ FAN Louis XVI Period
Staves elaborately pierced with a mass of floral scrollings enriched in gold; two shaped cartouches painted with birds of La Fontaine's Fables, *en camaïeu*, flanking a large central cartouche with a Watteau-esque pastoral scene involving shepherds and maidens. Base of staves with Chinese figures in a garden. Guards gilded and decorated with blossoms, flaming hearts and tiny portrait medallions.
[See illustration on opposite page]
154. TORTOISESHELL OSTRICH FEATHER FAN
Guards and twenty staves each of dark finely marked tortoiseshell, with a curled chocolate-brown ostrich feather.
155. CARVED IVORY AND PAINTED FAN Marie Antoinette Period
Staves and guards finely and delicately pierced with leaf scrollings, arrows, etc.; chicken-skin foil painted in gouache with a scene of a sacrifice to Diana, involving numerous personages about an altar. The reverse with figures of lovers amid a landscape with ruins. [Guard and one stave need repair.]
156. GILDED MOTHER-OF-PEARL AND PAINTED FAN Louis XV Period
Magnificent staves and guards in mother-of-pearl pierced and carved, and patterned in gilding with blossoms, musical trophies, birds, and three cartouches enclosing female figures with doves, and a pair of lovers worshipping before an altar about which are cupidons. Foil painted with ladies and gallants within a romantic garden setting, with borders of gilded scrollings, blossoms and fruit.

157

153



159



158

No. 153. PAINTED AND GILDED BRISÉ FAN

No. 157. RARE GILDED MOTHER-OF-PEARL AND PAINTED FAN

No. 158. RARE DECORATED AND GILDED IVORY AND PAINTED FAN

No. 159. RARE VERNIS-MARTIN BRISÉ FAN

157. RARE GILDED MOTHER-OF-PEARL AND
PAINTED FAN

Louis XVI Period

Magnificent staves and guards of mother-of-pearl, pierced and carved in elaborate designs of winged putti supporting large mirrors entwined with floral festoons, birds, flaming hearts and other period motives; with a central group of a musician and two ladies singing, within a festooned strapwork cartouche. Foil beautifully painted *en camaïeu* in cherry-red with three medallions exhibiting single figures of putti amid clouds; together with gilded leafage and festoons of gaily colored blossoms in a blue ground.

[See illustration on page 49]

158. SUPERB DECORATED AND GILDED IVORY
AND PAINTED FAN

Louis XV Period

Staves and guards of great richness, beautifully carved in a pierced design of rococo scrollings of blossoms and garden utensils, enclosing a rococo scrolled cartouche with pastoral figures of men and women, in a rainbow ground of mother-of-pearl. Chicken-skin foil painted in gouache with an allegorical scene involving Roman figures, the reverse with two lovers on an island. [Mother-of-pearl slightly damaged.]

[See illustration on page 49]

159. RARE VERNIS-MARTIN BRISÉ FAN

Louis XIV Period

Beautifully painted in colors and gilding; the front of the staves with a golden shell cartouche ornamented with a landscape in which are peasants accosting mounted travelers on a journey; surrounded by a number of tiny variously shaped cartouches with landscapes and figures in colors and *en camaïeu* in cherry-red. The back with a scene of countryfolk getting in the harvest, and smaller cartouches at base. Staves with female portrait heads, vases of flowers and small figures of pilgrims.

[See illustration on page 49]

160. CARVED IVORY AND PAINTED FAN Louis XVI Period
Staves and guards of ivory, beautifully pierced and carved with latticed cartouches of blossoms, amorini flying over altars of flaming hearts, and two courtly lovers. Silk foil painted in gouache with two small portrait medallions, vignettes of a lover and his mistress, and a central cartouche depicting men and women in a setting of trees. The cartouches are bordered with strings of paillettes.
161. GILDED IVORY AND PAINTED FAN Louis XVI Period
Staves and guards alternately enriched with paillettes of gilding or pierced with a spiral ribbon ornament; foil painted in gold and colors with blossoms and festoons, two oval medallions with vases of flowers and two pendent musical trophies, enriched with paillettes. Central oval cartouche painted in gouache with figures of two ladies and a musician.
162. CARVED AND GILDED IVORY AND PAINTED FAN Louis XV Period
Finely pierced staves and guards delicately carved with latticed oval medallions enclosing gilded female figures, flower-heads and other period motives; chicken-skin foil decorated in gouache with a rustic landscape involving pastoral figures of men and women decked with flowers, the reverse with a landscape in which is a solitary shepherdess before a hut.
163. PAINTED AND GILDED MOTHER-OF-PEARL FAN Signed, Perelle; Louis XV Period
Staves in mother-of-pearl, pierced and gilded in a beautiful design of bandings or rococo scrollings involving amorini; chicken-skin foil painted in gouache with flowers and ribbons on a blue ground, and scattered sheets of pictures and prints in colors and *en camaïeu*, one signed PERELLE. Reverse with a long cartouche painted with figures of lovers on an island. [Slight repair needed to staves.]

164. VERNIS-MARTIN BRISÉ FAN Louis XIV Period
Ivory staves and guards, decorated in colors and gilding *en Vernis-Martin* with floral motives and tiny landscapes, enclosing small variously shaped medallions of figures and houses; together with a central fan-shaped cartouche, depicting a youth and two girls playing at battledore and shuttlecock. Reverse with peonies and a cartouche of green trees. [Lacquer slightly flaked.]
165. DECORATED AND PAINTED IVORY FAN Louis XVI Period
Double silk foil, painted in colors and gilding with floral scrollings enriched with chain stitch and paillettes, and centred with an eight-pointed stellate medallion painted in gouache with a romantic pastoral scene. Staves and guards finely pierced and beautifully enriched in gold and silver with figures of courtiers and ladies, gilded arches and columns, flowers and festoons.
166. TORTOISESHELL FEATHER FAN
Guards and twenty staves of richly colored tortoiseshell, with gray, brown, and white feathers. Silk tassel.

SCONCES, DECORATIVE OBJECTS AND
XIX CENTURY MAHOGANY FURNITURE

167. PAIR OLD ITALIAN BRONZE WALL ESCUTCHEONS
In the form of blank cartouches with lions rampant as supporters and crested by a cherub head; the base with a mask between scrollings.
Width, 8 inches
168. TWO BRONZE LION-HEAD RING KNOCKERS
Naturalistic, vigorously molded masks with ring knockers.
Width, 9 inches
169. CUIVRE DORÉ BÉNITIER Italian XVIII Century
Cartouche-shaped plaque with figures of angels bearing palms and cherubs above, surrounding a Calvary; below is a tiny, shell-shaped *bénitier* with hinged cover.
Height, 12 inches

170. PAIR LAQUÉS AND GILDED WALL BRACKETS

Half-round, the edge enriched with spherules and hung with festooned drapery. Deep front finished in dark green and gilding.

Height, 16½ inches

171. PAIR CUIVRE DORÉ WALL SCONCES

Louis Philippe Period

In the form of a bust of a Bacchic nymph, her hair and drapery enriched with vines; from the shoulder spring two curved and voluted arms for lights. Fitted for electricity.

Height, 14 inches; width, 12½ inches

172. BRONZE GROUP, WITH FIGURES OF FIENDS

Two nude demons, with great wings spread, struggling in flight; one grasping the arm and clawing at the head of the other.

Height, 21½ inches

173. JAPANESE MOTHER-OF-PEARL BLACK LACQUER CABINET

Oblong, the front with seven variously-sized drawers with bail handles. In black lacquer decorated with tiny splinters and blossoms in mother-of-pearl, and scattered hawthorn flowers applied in bronze.

Height, 11½ inches; length, 15 inches

174. PAIR LOUIS XVI CHISELED AND SILVER-PLATED
WALL SCONCES

In the form of a voluted quiver of arrows, supporting two crossed branches enriched with leafage and voluted *bobèches*. Fitted for electricity.

Height, 18 inches; width, 8 inches

175. DECORATED PORCELAIN CLOCK GARNITURE Louis Philippe Period

Comprising clock and two candlesticks. Bodies in the Louis XV manner in *gros bleu* and rose pompadour, twisted with spiraled rococo leaf scrollings and delicately painted with panels of flowers; the whole picked out with gilding.

Height of candlestick, 9 inches

Height of clock, 7 inches

176. TORTOISESHELL AND EBONY MIRROR
FRAME

Italian, XVII Century

Upright frame, with concentric rows of ebony moldings alternating with bands of tortoiseshell veneer.

Height, 22 inches; width, 19½ inches

177. PAIR CUIVRE DORÉ CANDLESTICKS Louis Philippe Period
Column composed of three *adossés* female caryatids, enriched with satyr masks and hung with festoons of flowers; on circular beaded and leaf-enriched base. Gadrooned lion-mask *bobêches*. Fitted for electricity.
Height, 17¼ inches
178. FOUR CARVED AND GILDED WALL SCONCES Louis XIV Style
Oval cartouche surrounded by scrolling acanthus leafage and supporting a pair of leaf-scrolled arms for lights. Fitted for electricity.
Height, 20 inches; width, 13 inches
179. FOUR ITALIAN GILDED WROUGHT IRON WALL SCONCES
Each forms a tier of five scrolling branches enriched with curved and gilded leafage, and centred with stems of carnations.
Height, 19 inches; width, 17½ inches
180. GOLD-DECORATED LIQUEUR CABINET Dutch, Late XVIII Century
Traveling case enclosing six large and six small quadrangular blown glass decanters, tumbler, two round glasses and funnel, all enriched at the shoulder with a decorative border of gilded lines.
181. TWO SMALL CARVED AND GILDED FRAMES Late XVIII Century
One crested with a simple floral ornament, the other carved in high relief with four bunches of bay leaves.
Height of one, 12 inches; width, 10 inches
Height of one, 12 inches; width, 9½ inches
182. CARVED WALNUT BAS-RELIEF PANEL Directoire Period
Upright, beautifully carved in low cameo relief with three panels, portraying: Aphrodite with a hound, the Goddess of Peace against a background of martial trophies, and a winged Sphinx, in allusion to Napoleon's Egyptian campaign.
Height, 21 inches; width, 8 inches
183. FOUR GILDED WROUGHT IRON LIGHTS
Cluster of acanthus leaves centred with a globular knot and fitted for electricity.
Height, 10½ inches

184. FOUR CUIVRE DORÉ WALL SCONCES Louis XIV Style
In the form of a Flemish-scrolled volute surmounted by a half-round vase finial and supporting three molded and up-curved arms for lights. Fitted for electricity.
Height, 27½ inches; extension, 11 inches
185. PAIR ANTIQUE ITALIAN SILVERED GESSO AND
WOOD ALTAR CANDLESTICKS Italian Baroque
Trilateral balustered support, enriched with husk motives, leafage and ring handle surmounted by a gadrooned vase; on triangular base, with leaf scrolled angles centred by medallions of saints and sacred monograms. [One needs repair.]
Height, 38 inches
186. THREE CARVED AND GILDED BRACKET
SCONCES Louis XIV Style
Leaf-scrolled wall plate supporting a serpentine cornucopia-shaped arm, heavily carved with curling acanthus leafage. Fitted for electricity.
Height, 22 inches; extension, 15 inches
187. PAIR CARVED AND GILDED JARDINIÈRE BRACKETS
Oblong, with pierced leaf-scrolled gallery, the front enriched with curling acanthus leafage and urn pendant. Fitted with zinc liners.
Height, 15½ inches; length, 19 inches
188. PAIR CUIVRE DORÉ AND CRYSTAL
LUSTRE CANDELABRA SCONCES French, XIX Century
Shield-shaped wooden wall pieces, arranged with faceted crystal vases supporting a candelabrum with seven *cuivre doré* arms; fitted with cut glass bobèches having circles of drop pendants.
Height, 22 inches; extension, 13½ inches
189. ANTIQUE CHISELED BRASS AND ETCHED GLASS
TABLE LAMP
Leaf-enriched baluster shaft supported on four fluted colonnettes standing on molded square base; sustaining an octagonal reservoir for oil, fitted with burner and large vasiform shade in etched glass, reserved with thumb-spots, ogival windows and sprays of flowers. Fitted for electricity.
Height, 33½ inches

190. EARLY AMERICAN CARVED AND GILDED EAGLE
Vigorously sculptured bird figure with displayed wings, the claws dug into a mass of rockery.
Height, 9½ inches
191. FOUR CUIVRE DORÉ AND BRONZE WALL
SCONCES Louis XVI Style
Oval frame enclosing a bronze medallion chiseled in bas-relief with classic figures; bow-tied, and supporting a T-shaped arm beaded and leaf-enriched, with two festooned urn *bobêches* for lights. Fitted for electricity.
Height, 16 inches; width, 10 inches
192. ROYAL ARMS OF ENGLAND, IN CARVED OAK
Circular escutcheon enclosed by the Garter and surmounted by a helm with leaf mantling crested with the Royal Arms of England; lion and unicorn supporters. Banderolle with motto: DIEU ET MON DROIT.
Height, 37½ inches; length, 40½ inches
193. TWO CARVED AND GILDED FOOTSTOOLS Louis Philippe Period
Oblong, with fluted rails hung with beribboned swags of laurel, rosetted dies, and fluted vase feet.
194. NEST OF MAHOGANY AND ROSEWOOD
PARQUETERIE TABLES English XVIII Century Style
Four tables, each inlaid with panels of checker-board parqueterie and supported on slender turned legs with bridge feet.
Maximum height, 28½ inches; width, 22 inches
195. CUIVRE DORÉ WALL MIRROR Italian, circa 1830
Oval mirror enclosed by scrolls, with a pendent cherub head at the base; above and on the shoulder are three nude figures of winged cherubs in energetic movement.
Height, 23½ inches; width, 14 inches
196. ROSEWOOD SHAVING STAND English, XIX Century
Round column on three S-scrolled feet, supporting a cylindrical box-body and adjustable oval mirror.
Height, 5 feet

197. EMPIRE TERRA-COTTA BUST By Cogliolo, 1814
Graceful bust of a young woman wearing a loose chiton, her hair dressed in the Greek manner. Circular base.
Height, 23½ inches
198. SMALL MAHOGANY DRESSING STAND English, circa 1830
Square top fitted with plate glass; on slender turned supports with an undershelf fitted with single drawer and scalloped apron pierced with quatrefoil motives.
Height, 30½ inches; 13 inches square
199. CARVED AND GILDED CONVEX GIRANDOLE MIRROR XVIII Century
Circular convex mirror with fluted ebony fillet and heavy molding, decorated with leaf ornament. Crested by a lyre with side pendants of acanthus leafage, and having leaf scrollings at base supporting two spiraled arms for candles. [Restored.]
Height, 45½ inches; width, 29½ inches
200. CARVED AND GILDED MIRROR Italian, XVII Century
Small upright gadrooned mirror; surrounded by elaborate carved leaf scrollings, centred with a crest involving a cherub head. [Reconstructed.]
Height, 20 inches; width, 14 inches
201. TWO BRASS AND CRYSTAL GLASS LUSTRE CHANDELIERS
In the form of an open crown suspended by brass chains and supporting numerous hanging pearl festoons with larger globular and tear-shaped drops. Fitted for electricity, each with three lights.
Height, 31 inches
202. TWO BRASS AND CRYSTAL GLASS LUSTRE CHANDELIERS
Similar to the preceding.
Height, 31 inches
203. CARVED EBONIZED WALL MIRROR, WITH CUIVRE DORÉ FIGURES Italian Baroque
Scrolled frame, supported on two cornucopia ornaments centring an octagonal wave-molded mirror frame, supported by a scrolled escutcheon of the Medici; together with a crown and two cherub figures in *cuivre doré*.
Height, 22 inches; width, 12½ inches

204. SMALL MAHOGANY BOOK TABLE Georgian Style
Oblong, with pierced and scrolled gallery and open front for books;
cabriole legs with Dutch feet.
Height, 24 inches; width, 18½ inches
205. NEST OF FOUR INLAID MAHOGANY TABLES Sheraton Style
Oblong top enriched with a banding of satinwood; square tapering
legs with string inlays.
Maximum height, 29 inches; width, 28 inches
206. NEST OF FOUR INLAID MAHOGANY TABLES Sheraton Style
Similar to the preceding.
207. ENGLISH MAHOGANY HANGING ENCOIGNURE
Trilateral body with canted corners and swan-neck pediment, valanced
apron. Glass door with interlacing astragals. One shelf.
Height, 36 inches; width, 21 inches
208. SMALL MAHOGANY SIDE TABLE English, XIX Century
Oblong top with rear gallery, two drawers having vertically serpen-
tined fronts, square tapering legs. Plate glass top.
Height, 31 inches; width, 21½ inches
209. NEST OF FOUR BLACK AND GOLD LACQUER TEA TABLES
Oblong top on open vase-shaped ends flaring into gilded dragon-head
feet. Decoration of cartouches with elaborate scenes of hospitality,
flanked by pagodas with Chinese figures.
Maximum height, 29 inches; width, 19½ inches
210. MAHOGANY WORK TABLE English, XIX Century
Oblong top with round front corners and two drawers with button
handles; supported on turned column and four scrolled legs. Plate
glass top.
Height, 29 inches; width, 22 inches
211. SMALL MAHOGANY CHEST-OF-DRAWERS English, XIX Century
En suite with the preceding. Four drawers. Plate glass top.
Height, 31½ inches; width, 24½ inches

212. SHERATON MAHOGANY CABINET XIX Century
Oblong top with reeded edge; two cupboards opening to interior fitted with nine drawers. Square tapering legs.
Height, 31 inches; width, 30 inches
213. SMALL OAK GATE-LEG TABLE English XVIII Century Style
Circular top supported on a slender turned trestle base with single gate.
Height, 27 inches; diameter, 26 inches
214. SMALL LOUNGE CHAIR IN SIXTEENTH CENTURY GENOESE VELVET
Square seat and back, the latter hung with two silk tassels; short capstan turned legs. Covered in fine Genoese sixteenth century ruby velvet.
215. CARVED MAHOGANY FOLDING CARD TABLE Circa 1840
Oblong folding and revolving top, on round column lavishly carved with a basket of flowers and leafage and supported on four leaf-carved and rosetted tapering legs, with claw feet.
Height, 29½ inches; width, 34½ inches
216. MAHOGANY AND PINE CABINET BOOK SHELF English, XVIII Century
Upper portion with shaped sides and two shelves; pine back. Underbody with reeded edge and paneled double cupboards, square tapering legs.
Height, 56½ inches; width, 29 inches
From Messrs. Lenygon & Morant, New York
217. GILDED WALL MIRROR Circa 1830
Upright, enriched with applied ring-turned half-columns centred with honeysuckle ornament and surmounted by a broken entablature enriched with acorn drops and shell and rosette ornament.
Height, 59 inches; width, 33 inches
218. TWO CARVED MAHOGANY SIDE CHAIRS Louis Philippe Period
Open horseshoe back, downcurving seat rail, scrolled bar splat. Incurvate bar legs. In red Spanish mahogany.

219. SMALL INLAID ACAJOU AND ROSEWOOD

COMMODE

Italian, XVIII Century

Oblong top inlaid with a border of dicing, front with two cock-beaded drawers with diced border and festoon marqueterie; quadrangular fluted and tapering legs. Ring handles and escutcheons, the latter inset with plates of painted enamel, exhibiting riverside landscapes with figures.

Height, 34 inches; width, 24½ inches

220. MAHOGANY OCCASIONAL TABLE English, Early XIX Century

Oblong top, front with two drawers having brass rosette handles; round spirally fluted legs. Plate glass top.

Height, 28½ inches; width, 20½ inches

221. WILLIAM AND MARY CARVED WALNUT TABLE

Molded oblong top, with dentiled valance. Supported on vase-balustered legs having similarly balustered H-stretcher.

Height, 18½ inches; length, 25¾ inches

222. SHERATON INLAID MAHOGANY CORNER

WASH STAND

English, Early XIX Century

Quarter-round top with rear gallery and square uprights tapering at the legs. Under-shelf with rotating quarter-round drawer having oval brasses. String inlays.

Height, 37 inches; width, 22 inches

223. CARVED MAHOGANY CARD TABLE

English, XIX Century

Oblong folding top with round front corners; on leaf carved and balustered columns supported on four voluted splay legs shod with claw feet.

Height, 29½ inches; width, 36 inches

224. MAHOGANY WORK TABLE

English, XIX Century

Oblong top with two drop-leaves, two convex-fronted drawers between leaf-carved stiles. On leaf-enriched baluster column with four flaring legs, terminating in claw feet.

Height, 28½ inches; length extended, 36 inches

225. MAHOGANY SERVING TABLE

English, Early XIX Century

Oblong, with rear gallery; front with plain long drawer overhanging paneled double cupboards between three-quarter round stiles, ring-turned towards the foot. In richly crotched Spanish mahogany.

Height, 33½ inches; length, 38 inches

226. MAHOGANY AND PARCEL-GILDED WALNUT

MIRROR

Georgian Period

Upright, the scrolled pediment carved with roses centred by a vase of flowers and wheat; the mirror is surmounted by a frieze inset with a small mirror flanked by a row of floral motives. The sides, enriched with trailing floral ornament, flare into a voluted and shaped base.

Height, 55 inches; width, 24 inches

227. TWO CARVED MAHOGANY SIDE CHAIRS Louis Philippe Period

Open arched back downcurving to front rail crested with carved floral ornament; scrolled vase splat. Incurvate bar legs. In ruddy Spanish mahogany.

228. MAHOGANY CHEST-OF-DRAWERS

English, XIX Century

Oblong top, front fitted with three small and four long variously sized drawers, trimmed with brass rosette handles; bracket feet.

Height, 50½ inches; width, 48½ inches

229. QUEEN ANNE PEARWOOD AND OAK GATELEG

TABLE

English, Early XVIII Century

Oval top with two drop leaves supported on slender turned and blocked baluster legs, gates and stretchers.

Height, 27½ inches; diameter, 43½ inches

230. BLACK AND GOLD LACQUER CHEST-OF-DRAWERS

English, XVIII Century

Oblong top, front with two small and three long drawers within single arch-molded frames; bracket feet. Sides and front painted in gilding picked out in red with elaborate *chinoiserie* landscapes with figures of peasants, fishermen, Buddhist acolytes, birds, trees and flowers.

Height, 41 inches; width, 40 inches

From Arthur S. Vernay, New York

231. INLAID BRASS AND TORTOISE-SHELL
WRITING DESK

After André Charles Boulle

Oblong top, front with central drawer and recessed drop flanked on each side by three drawers with rosetted handles; quadrangular cabriole legs. Front and top inlaid with a profusion of Louis XIV symmetrical foliage ornament. [Repair needed to veneer].

Height, 34 inches; length, 53 inches

232. WALNUT SEAWEED MARQUETERIE LECTERN
DESK German, XVII Century
Oblong hinged top inlaid with a central oval panel and spandrels of seaweed arabesques; supported on six round tapering legs, two of which open as gates, and fitted with four brass and wood candle *bobêches*.
Height, 45½ inches; width, 44½ inches
233. MAHOGANY COMMODORE Circa 1840
Oblong top with rounded corners, front with serpentine long drawer surmounting paneled double cupboards enriched with sunk ogive arches. Valanced apron with bracket feet.
Height, 30 inches; length, 34½ inches
234. GEORGIAN PARCEL-GILDED WALNUT EAGLE MIRROR
Upright, with gilded scrolled pediment crested by a gilded eagle, the sides with trailing floral ornament flaring into a scrolled serpentine base. [Reconstructed].
Height, 55 inches; width, 22 inches
235. CARVED MAHOGANY BOOKCASE English, XIX Century
Upright, with outset corners over flat pilasters with acanthus-carved capitals; on claw feet. Single glazed door fitted with rose curtain. Three shelves.
Height, 60 inches; width, 34½ inches
236. HEPPLEWHITE MAHOGANY SLANT-FRONT
WRITING DESK Circa 1800
Oblong top with slant-front, opening to interior fitted with drawers and pigeonholes; three long cock-beaded drawers fitted with oval brasses stamped with festoons. Bracket feet.
Height, 39 inches; width, 27 inches
237. LAQUÉ AND PARCEL-GILDED CONSOLE Georgian Style
Oblong top of *vert antique* marble supported on frieze with gilded echinus moldings; design of fret meanders and oblong patera rosettes at the corners. Two acanthus-voluted and fluted legs with gilded claw feet.
Height, 35 inches; length, 6 feet 1 inch
238. GILDED WALL MIRROR
Square mirror with leaf-molded frame divided by grooves in forty-two squares with gilded rosettes at the intersections. For use with the preceding number.
Height, 5 feet 11 inches; width, 5 feet 10 inches

239. MAHOGANY BOOKCASE Circa 1840
Upright, with deep concave frieze and molded cornice; two glazed doors with pointed ogive arches, one finished with inner gadroon molding. On low base with two drawers having knob handles; bracket feet. Five shelves.
Height, 7 feet; width, 4 feet 8 inches
240. LATE EMPIRE CARVED MAHOGANY SIDEBORD XIX Century
Oblong top with central and two convex drawers; paneled double cupboards parted by three doors having rosetted ring handles, and flanked by stiles richly carved with leafage. Claw feet.
Height, 55 inches; length, 61 inches
241. MAHOGANY SECRÉTARY-BOOKCASE Circa 1830
Upright, with plain frieze, double glazed doors divided by square astragals; four shelves. Underbody with convex front and long drawer having button handles; overhanging paneled double cupboard flanked by round pillars. In richly crotched Spanish mahogany.
Height, 7 feet; width, 4 feet 6 inches
242. GILDED OVERMANTEL MIRROR
Upright, with narrow leaf-enriched frame; divided into twenty small square compartments with brass rosettes at the intersections.
Height, 41 inches; length, 58 inches
243. GILDED OVERMANTEL MIRROR
Similar to the preceding; divided into twenty-five compartments.
Height, 58 inches; width, 52½ inches
244. PAIR LAQUÉS AND PARCEL-GILDED CHINA CABINETS Adam Style
Upright, with double down-curved pediment enriched with gilded fluting and rosettes; glazed doors with Gothic astragals; square tapering legs. Finished jade green.
Height, 6 feet 2 inches; width, 3 feet 2 inches
245. CARVED MAHOGANY EXTENSION DINING-
TABLE Chippendale Style
Oblong top with three extension leaves; supported on cabriole legs enriched with rococo foliage and leaf-scrollings and terminating in lion-claw feet.
Height, 30½ inches; length extended, 12 feet

246. CHICKERING-AMPICO BOUDOIR GRAND PIANO

By Chickering and Sons, Boston: Louis XVI Style
Fully strung trichord, three pedals, seven and a quarter octaves, rich tone; fitted with Ampico automatic player arrangement. In mahogany case finished walnut. Serial No. 134787. Fluted tapering legs with incurvate stretcher. With mauve and silver shaped cover in the Louis XV Style. Bench to match.

Height, 40½ inches; length, 5 feet 9 inches; width, 5 feet

247. EMPIRE MAHOGANY BEDSTEAD, MOUNTED IN CUIVRE DORÉ

Paneled head- and foot-board with round columns, between plinths enriched with *appliqués* of floral sprays and classical figures; sides closed, with rows of spindles surmounting deep paneled rails enriched with plaquettes involving figures of swans.

Height, 4 feet; length, 7 feet; width, 3 feet 8 inches

[END OF FIRST SESSION]

SECOND SESSION

Thursday, January 5, 1928 at 2 p.m.

Catalogue Numbers 248 to 492 Inclusive



SILVERWARE, INCLUDING AN IMPORTANT COLLECTION OF GEORGIAN SILVER

248. FOURTEEN OLD SILVER WINE AND SPIRIT LABELS
Some with apocryphal English marks.
249. GILDED SILVER SALT-CELLAR Spanish, XVII Century
Low lobed and molded bowl. On open pierced scrolled legs.
250. SET OF SIX AUGSBURG REPOUSSÉ SILVER SALTS
Triangular, *repoussé* at corners with three cherub-heads enclosing a deep bowl; sides with *ajourés* pendants of C-scrollings. Three reverse-scrolled feet. In case.
251. LOT OF SMALL SILVER TABLE ARTICLES
Comprising: Six small assorted silver pepper and salt shakers, with blue glass liners; pair snuffers; small *repoussé* sterling silver strainer; and two grape scissors in the form of storks.
252. THREE GEORGE II REPOUSSÉ SILVER DESSERT SPOONS
AND TWO GEORGIAN SILVER SNUFFERS
[A] Spoons with gilded bowl *repoussé* with fruit and leafage, the shank engraved with floral motives. By Hester Bateman, London, 1753. [B] Two snuffers with scrolled ring handles and shell grips; one engraved with crest.

253. EIGHT GILDED SILVER MATCH BOXES By Geffroy, Paris
Oblong box with lid of bull's-eye glass and turquoise and gold catch.
With plate for striking and small tray for waste matches behind.
254. SET OF OLD DUTCH SILVER SALT-CELLARS
Comprising two double and two single cellars with Louis XVI motives
of wreathed oval cartouches festooned from ram's head feet, on
a ring of guilloche ornament. Blue glass liners.
255. ELEVEN AJOURÉ SILVER CANDLE SHADES
In the shape of a truncated cone, with elaborate pierced design of
interlacing strapwork, seated putti and blossoms in the Louis XIV
style.
256. LOT OF OLD SHEFFIELD PLATE
Comprising two small ovoid salt-cellars, pair of snuffers and small
rococo scrolled salver engraved with *chinoiserie*s.
257. PAIR GEORGE IV GILDED SILVER GRAPE
SCISSORS London, 1824
Handles richly chiseled with vine leaves and grapes, shell motives and
lion masks, with oval loop grips. Maker's mark: C R, unidentified.
258. FIVE DUTCH SILVER TOILET BOXES
Four with elaborate *repoussé* work of rococo scrollings and floral
ornament, one having cover depicting Venus with attendant cupids
and Pan. One of plain silver.
259. FRENCH SILVER DRESSING-TABLE SET
Comprising nine variously shaped glass toilet boxes, the covers chased
with floral scrollings and monogrammed P P S; together with two
small chamber candlesticks to match. Eleven pieces.
260. LOT OF SMALL ASSORTED SILVER ARTICLES
Comprising: Fish slice and fork with *ajouré* marine ornament; pair
asparagus tongs; sterling silver cigar cutter; small *repoussé* silver
porringer; miniature Nuremberg silver bowl; Georgian gilded silver
rouge-box; pair gilded silver match boxes; and sterling silver and glass
table screen, by Theodore B. Starr, New York.

261. TWO ENGRAVED SILVER TOILET BOXES Dutch, XVIII Century
[A] Oblong, with serpentine sides; engraved with leaf scrollings, the cover with Dutch landscape. [B] Small box engraved with blossoms and rococo leaf scrollings.

Lengths, 3 inches and 6 inches

262. LOT OF ASSORTED TABLE SILVER

Comprising: Netherlands *repoussé* silver strainer on stand; small sterling silver strainer; sterling silver match stand; two silver mustard pots with blue glass liners and open sides chiseled with festoon ornament; two oval salt-cellars with open sides, enriched with Louis XVI festoon ornament and having blue glass liners; and triangular salt-cellar supported on festooned and scrolled caryatid figures of Renaissance design. Nine pieces.

263. SIX ASSORTED GEORGIAN SILVER SALTS

Five urn-shaped, the sides variously pierced with lattice ornament, and engraved; one cylindrical, with latticed sides. Five fitted with blue glass liners. Various dates and makers.

264. GROUP OF STERLING SILVER DESK ARTICLES

Comprising: Small Roman oil lamp; chamber candlestick with snuffer; three engraved silver match box cases; silver inkstand; two small trays, and engraved silver match stand. Nine pieces; some monogrammed.

265. REPOUSSÉ GILDED SILVER BEAKER

German, dated 1666

Tall funnel-shape, *repoussé* at neck with scrolled leaf pendants and at foot with strap scrollings and blossoms. Engraved with inscription: MVNVS D: IOHANNIS WALENDORFFI ANO 1666.

Height, 6 inches

266. TWO PAIRS OLD DUTCH SILVER SALTS

[A] Circular, with *ajouré* lattice and floral festoons. [B] Oval, pierced with guilloche motive, and having two angular loop handles.

267. TWO STERLING SILVER

BOOK-ENDS

By Tiffany and Company, New York

Engraved and pierced with symmetrical scrolled foliage design and shell ornament, in the Louis XIV style.

Height, 5½ inches

268. SIX SILVER TOILET ARTICLES

Comprising: Small bonbon tray; silver-mounted cut crystal vase; silver-mounted reading glass; *repoussé* silver pen-wiper; small *repoussé* silver pen-box; and key with attached silver sacred medallion, depicting the Paschal Lamb and a monstrance.

269. LOT OF ASSORTED FRENCH SILVER

Comprising: Small ovoid teapot, with ivory handle and nymph finial; chamber candlestick; and ash tray chiseled with the reclining figure of a nymph, by H. Burdy, from F. Boucheron, Paris.

270. SMALL REPOUSSÉ SILVER BEAKER Nuremberg, XVII Century

Beautifully *repoussé* with scrolling acanthus leafage and blossoms; three ball feet. Mark: N and J K.

Height, 3 inches

271. TWO OLD FRENCH SILVER TOILET BOXES

[A] Square, with reeded sides, the cover and base with leafage within cusped medallions. Enriched with four turquoises. [B] Small box beautifully *repoussé* with flying cupids and the chariot of Venus attended by Loves. Eighteenth century.

Length of [A], 3½ inches

Length of [B], 3 inches

272. PAIR SILVER TABLE CANDLESTICKS

Trilateral balustered shaft enriched with mascarons, floral pendants and shell motives in Louis XIV style; spirally canalated bell base, flaring into a broad cusped and molded circular foot, enriched with leafage and cartouches.

Height 11½ inches

273. CHISELED SILVER AND GILDED

BÉNITIER

Italian, XVIII-XIX Century

Plate of gilded copper with *appliqués* cherub-heads and figures of putti holding palms; small *bénitier*, *repoussé* with shell motives and C-scrollings. Centred with a circular plaque in silver, depicting the Deposition of Christ.

Height, 9¾ inches

274. TWO OLD ITALIAN SILVER COFFEE-POTS

Pear-shaped, with flutings; molded cover hinged at side. Loop handle of wood.

Heights, 7 inches and 9½ inches

275. REPOUSSÉ SILVER TOILET BOX AND MIRROR

Oblong box, elaborately *repoussé* with floral ornament; mirror with silver back *repoussé* to a Renaissance design.

276. TWO-HANDLED SILVER BOWL AND ITALIAN REPOUSSÉ SILVER MISSAL COVER

[A] Oval bonbon dish with two scrolled chimera-head handles and broadly gadrooned sides, engraved with a coronet. [B] Book cover in the Louis XIV style, *repoussé* with elaborate symmetrical ornament of rococo scrollings and strapwork, floral pendants, shells and armorial cartouches, with monogram R F.

Lengths, [A], 9 inches; [B], 7 inches

277. PAIR FRENCH SILVER CANDLESTICKS

Louis XIV Style

Elaborately balustered shaft, enriched with acanthus leafage, rocaille shells and festoons of blossoms, flaring into broad serpentine base similarly enriched with period motives.

Height, 11½ inches

278. PAIR FRENCH SILVER AND CRYSTAL DECANTERS

Tall channeled neck, etched with Louis XVI trophies. Mounted with neck, median band, handle and foot in silver with strapwork ornament, leaf scrollings, cartouches, etc., in the Louis XIV style.

Height, 11½ inches

279. PAIR BAVARIAN SILVER CANDLESTICKS

Plain leaf balustered shaft with gadrooned knop; octagonal molded base with a border of gadrooning. Mark: Bravn.

Height, 9 inches

280. STERLING SILVER CAKE BASKET

London, 1899

Oval lattice-pierced basket with open scrolled edge interlacing with festoons of leafage. Latticed loop handle with two caryatid figures.

Length, 14½ inches

281. PAIR OLD ENGLISH REPOUSSÉ SILVER SCONCES

Cartouche-shaped plate, *repoussé* with a wreathed oval cartouche flanked by putti and surmounted by a cherub-head and an earl's coronet; at the base a festooned mascaron. Three angular scrolled arms for lights. Apocryphal Georgian mark of 1736.

Height, 11 inches; extension, 11½ inches

282. OXYDIZED SILVER STATUETTE OF
APHRODITE

By Tiffany and Co., New York

Standing nude figure of the goddess of Love, poised on her right foot; over her left shoulder she holds between her hands a circular mirror. Oblong base. On wooden plinth.

Height, 15½ inches

283. SILVER DESK SET

Comprising oblong tray with *ajouré* gallery of interlacing leaf scrollings, two cut crystal ink bottles with silver cover and small silver taper-holder.

Length, 11 inches

284. TWO AUGSBURG SILVER CANDLESTICKS

Plain octagonal balustered and knopped shaft, with bell foot flaring into molded octagonal base.

Height, 9 inches

285. EARLY AMERICAN REPOUSSÉ SILVER COVERED
BUTTER DISH

By Meadows and Co., circa 1840

Cover and sides *repoussés* with festoons of blossoms, the former supported by the finial figure of a cow. Circular base with nulling and *repoussé* floral ornament.

Height, 7¼ inches

286. PAIR OLD SILVER FINIAL FIGURES

Curving bodies of winged mermaids with acanthus-scrolled bifid tails; each holding out between her hands a bunch of grapes.

Length, 8 inches

287. BAVARIAN REPOUSSÉ SILVER TEA-CADDY

Elaborate Louis XV decoration of rococo scrollings, shells and blossoms, enclosing figures of a woman picking a tea bush, and a man bearing a smoking cup of tea. Cover with floral finial.

Height, 5½ inches

288. LOT OF OLD FRENCH TABLE SILVER

Comprising two covered sugar-bowls, small salt-cellar and two larger salt-cellars; the first three with blue glass liners. Design of festooned cartouches, Bacchantes and other floral motives in the Louis XVI style.

289. SILVER AND CUT CRYSTAL CONDIMENT

SERVICE

French, Empire Period

Comprising mustard pot and four salt-cellars. Crystal cut with flutings and supported on tripods enriched with wreathed honey-suckle motives. In case.

290. SILVER-MOUNTED CRYSTAL FLAGON

Renaissance Style

Flattened bottle-shape, cut with stellate motives. Mounted with pierced arabesque bandings of silver, centring a colored medallion of a hound. Stopper with male figure finial.

Height, 12¾ inches

291. REPOUSSÉ SILVER MIRROR HOLDER

Louis XVI Period

In the form of a fluted pedestal supporting an oval wreath of leaves, from which peer two cherubs' heads, surmounting a nulled oval embrasure; leaf-voluted feet.

Height, 12½ inches

292. WILLIAM IV REPOUSSÉ SILVER TEAPOT AND CREAMER

London, 1834-35

Pear-shaped, with strap scrolled handle; three ball-and-claw feet. Heavily *repoussé* with branches of blossoms and *chinoiseries* depicting Chinese figures beneath umbrellas or with ducks at the side of a pond, one carrying a banner on which is engraved the coat-of-arms of the owner. Maker's marks: C F [Chas. Fox] and W M, unknown.

*Height of teapot, 6¾ inches**Height of creamer, 5½ inches*

293. EARLY AMERICAN REPOUSSÉ SILVER

PITCHER

By J. Conning, Mobile, Ala.; circa 1830

Pear-shaped, with leaf-scrolled handle and serpentine lip. Beautiful *repoussé* work of rococo C-scrolled cartouches and blossoms, the former enclosing an engraved landscape and marine, and inscription: *H. Caym to Rosalie.*

Height, 12 inches

294. PAIR GEORGE II STERLING SILVER
CARD SALVERS By Geo. Wickes, London, 1742
Engraved with a crest depicting a hand grasping a dagger; *ajouré*
edge finely chiseled with vines and leafage, together with two mas-
carons and small recurring shell ornaments.
Diameter, 8 inches
295. GEORGE III REPOUSSÉ IRISH SILVER CREAMER Circa 1770
Body with broad valanced spout and scrolled loop handle, on three
shell feet. Enriched at the knees with bearded mascarons. Beauti-
fully *repoussé* with a rococo scrolled cartouche supporting figures of
birds and monsters, together with bunches of roses, pansies, mar-
guerites and other flowers. Maker's mark: A G.
Height, 4¾ inches
296. GEORGE I STERLING SILVER TAPER-
HOLDER By Matthew Cooper, London, 1715
Balustered octagonal shaft flaring into a scalloped eight-sided base.
Height, 2 inches
297. GEORGE III STERLING SILVER CHAMBER
CANDLESTICK London, 1817
Small chamber candlestick with edge enriched with shell motives,
leafage and gadrooning; shell-decorated ring handle and snuffer with
chain attachment.
Height, 4½ inches
298. PAIR GEORGE III STERLING SILVER
SALT-CELLARS By Francis Stamp, London, 1770
Ajourés sides pierced with an undulating branch motive enriched with
blossoms and scrolled tendrils; serpentine gadrooned edge; four ball-
and-claw feet. Fitted with blue glass liner. Together with two
George III salt spoons with shell bowls, by Hester Bateman.
299. PAIR GEORGE III STERLING SILVER
BONBON DISHES By Thomas Jackson, London, 1769
Open railed sides enriched with two festoons of blossoms, on each of
which is perched a long-tailed pheasant; spirally twisted loop handle,
gadrooned edge. Fitted with blue glass liners.

300. GEORGE II STERLING SILVER
MULLING CUP By J. Carnaby, Newcastle, circa 1739
Small saucepan with bulging sides and plain lip; handle projecting at right angles, with wooden grip.
Purchased from Messrs. Stair and Andrew, New York
301. GEORGE III STERLING SILVER EGGSTAND London, 1814-15
Square incurvate stand; top and bottom rims enriched with gadroonings, leaved shell motives at the corners. Supporting a central urn with loop handle surrounded by four detachable egg-cups, all with gadrooned edges, and four spoons. Maker's mark: R B and E B, unknown.
Height, 6¼ inches
302. THREE GEORGE III STERLING SILVER BONBON BASKETS
London, 1767, 1768 and 1771
[A] and [B] Oval baskets variously pierced with different lattice ornament; gadrooned and scalloped edges. *Ajourés* looped bail handles, rococo scrolled base. [C] Oval basket pierced with floral scrollings and having looped bail handle.
Lengths, [A and B] 6¼ inches and 6 inches; [C] 6 inches
303. PAIR GEORGIAN SILVER SALT-CELLARS
Pointed oval, the sides *ajourés* and enriched with small blossoms; edge and loop handles with nulled ornament. Base enriched with border of leafage. Blue glass liners. With spoons.
304. GEORGE II STERLING SILVER SHELL DISH
By Paul Lamerie, London, 1742
Dish in the form of a scallop shell, the underside finely and naturalistically modeled with flutings and incrustations of sea animals.
Length, 5 inches
Note: The careful minuteness of the detail should be remarked. A pair of scallop shells by Paul Lamerie was formerly in the collection of Sir Samuel Montagu, London, and was exhibited in the Loan Collection of 1902.
305. TWO GEORGE III SILVER BONBON BASKETS London, 1769
[A] *Ajourés* railed sides against which are silhouetted figures of flying birds and a flowered rococo cartouche engraved with a crest. Maker's mark: E R [Emick Romer?]. [B] *Ajourés* railed sides decorated with festoons of roses and other blossoms, and a small rococo cartouche engraved with a crest. Openwork handle enriched with pansy blossoms. With spoon. Both with blue glass liners.

306. GEORGE III REPOUSSÉ SILVER CRUET STAND

By Thos. and Jabez Daniel, London, 1772

With five gadrooned rings for vessels; four scrolled legs with leaf feet. Fitted with two silver-mounted cut glass vessels for oil and vinegar and three condiment pots *repoussés* with spiral flutings, scrolls and leafage, with a ring of nulling at the base. Leaf-scrolled loop handle.

Height, 9¼ inches

307. GEORGE II REPOUSSÉ IRISH SILVER BONBON BASKET

Dublin, circa 1750

Ajourés sides pierced with festoons of roses and other blossoms; above them is an ornament of lattice-work, below a free design of scrolling branches. Blue glass liner.

308. GEORGE III STERLING SILVER CREAMER AND SUGAR BOWL

[A] Inverted pear-shape, with valanced gadrooned lip and scrolled handle; spiraled *repoussé* ornament of acanthus leafage and blossoms. Date mark: London, 1777. [B] Small semi-ovoid bowl, *repoussé* with trailing festoons of blossoms with a band of fluting towards the foot; on three shell-enriched feet. Maker's mark: I D S repeated, unknown.

Heights, 2½ inches and 4 inches

309. GEORGE II STERLING SILVER CARD SALVER

By Paul Lamerie, London, 1730

Small circular salver engraved with a coat-of-arms within a circle of strapwork, the edges of the bowl with latticed and scrolled lambrequins. Edge molded with voluted scrollings and recurring shell motives. Three scrolled feet.

Diameter, 6¾ inches

310. TWO GEORGE III STERLING SILVER BONBON BASKETS

London, 1770 and 1775

[A] Oval basket, pierced with lattice ornament and floral pendants, with valanced gadrooned edges and *ajourés* loop handles. [B] Oval basket, with latticed sides enriched with festoons of blossoms and husks; rococo scrolled *ajouré* loop handle. Maker's mark: T W [?] Thomas Wallis.

Lengths, 6¼ inches

311. PAIR GEORGE II CHISELED STERLING

SILVER TEA-CADDIES

By Peter Archambo, London, 1745

Oblong, with convex corners and serpentine sides. Superbly chiseled with a *chinoiserie* of rococo scrollings and balustrades, leafage, pagodas and shell ornaments, amid which are seated fantastic Chinese figures; the cover with rococo scrollings and floral finial. Engraved under foot with inscription: *In memory of Mrs. D. Barclay*. Extremely rare.

Height, 4¾ inches

[See illustration on page 90]

312. FOUR GEORGE III STERLING SILVER SALT CELLARS

By David and Robert Hennell, London, 1767-69

Two with pierced bases, two with solid silver bases; designs identical. *Ajourés* sides pierced with festoons, and scrolling branches of flowers pendent from a central oval cartouche; valanced and gadrooned rim; on four claw-and-ball feet. Fitted with blue glass liners. Together with four old silver salt spoons, with shell bowls.

[See illustration on page 90]

313. GEORGE III STERLING SILVER BONBON BASKET

By Michael Plummer, London, 1796

Small basket of plain silver, with cusped and reeded loop handle and reeded octagonal foot with engraved corners.

Length, 5 inches

314. GEORGE II STERLING SILVER SKITTLE-BALL KETTLE
AND STAND By Wm. Shaw and Wm. Priest, London, 1753
Globular kettle with leaf-enriched spout, flat cover and scrolled handle with wicker grip. On original cusped and scrolled stand with stretcher holding spirit burner.

Height, 8 inches

Geo. W. Smalley Collection, 1918

315. GEORGE III STERLING SILVER SALVER
By James Young, London, 1791
Plain circular salver with reeded edge, centred with engraved monogram; four reeded and scrolled feet.

Diameter, 13¾ inches

316. GEORGE III REPOUSSÉ STERLING SILVER PUNCH BOWL
By James Sutton [?], London, 1797
Circular bowl finely *repoussé* with leaved C-scrollings, blossoms and bunches of grapes, with a single blank cartouche; circular base with a border of leaves. Marks: J S and W S.

Diameter, 10½ inches

[See illustration on page 86]

317. GEORGE III STERLING SILVER SALVER
By John Crouch and Thos. Hannan, London
Beautiful piecrust edge enriched with nulling and small recurring leaf ornaments at the cusps; centred with engraved monogram R M C. On four ball-and-claw feet.

Diameter, 14 inches

318. PAIR GEORGE II STERLING SILVER CANDLESTICKS
By Louis Black, London, 1757
Stop-fluted shaft with Corinthian capital surmounted by a square gadrooned *bobèche*; flaring into square base, with concave gadroonings and curling acanthus leaves at the corners.

Height, 6 inches

319. GEORGE III STERLING SILVER COFFEE-POT

By T. B. Pratt and Art. Humphrey, London, 1784

Graceful oviform body with incurvate neck and cap cover surmounted by vase finial; curved and nulled spout, loop handle with wood grip; square base. Edges finished with fine nulling.

Height, 12 inches

320. GEORGE II AJOURÉ STERLING SILVER FRUIT BASKET

By John Jacobs, London, 1755

Oval basket pierced with lattice ornament and scrollings, centred with shell motives; the edge chiseled with voluted leaf scrollings together with two bunches of grapes and, at the ends, two infant figures of Bacchus with vines and goats. Engraved with an escutcheon surrounded by a border of rococo foliage and scrolls. Engraved loop handle chiseled with two telamon figures of Chinamen.

Length, 14 inches

321. SET OF GEORGE II REPOUSSÉ SILVER TEA-CADDIES

By Samuel Taylor, London, 1755

Three jars of graduated size, each with balustered body spirally fluted and elaborately chiseled with trails of blossoms and a scrolled cartouche engraved with a coat-of-arms; the cover similarly surmounted by a bird finial. In original leather case.

Heights, 5½ inches and 6¼ inches

322. PAIR GEORGE III STERLING SILVER CARD SALVERS

London, 1816

Beautifully engraved with an imbricated border enriched with scrolling leafage and fruits; piecrust edge with moldings of foliage and shell ornament. Centred with engraved crest. Maker's mark: E E, unknown.

Diameter, 9 inches

323. GEORGE III AJOURÉ STERLING SILVER CAKE BASKET

By Wm. Plummer, London, 1767

Cusped oval basket, elaborately pierced with floral scrollings and chiseled with festooned blossoms and pendent leafage; edge and loop handle with gadroon motives and blossoms, and shell ornaments. Engraved with an elaborate escutcheon placed on *chinoiserie* balustrades and foliage.

Length, 17 inches

324. GEORGE II REPOUSSÉ SILVER COFFEE-POT

By Hester Fawdery [?], London, 1728

Pear-shaped, with upcurving spout and scrolled loop handle having wood grip; cover with pointed leaf finial. Ornamented with beautiful *repoussé* work of gadroons separated by upstanding or pendent stems of garden flowers, the base with rococo scrollings and shell motives.

Height, 12¼ inches

[See illustration on opposite page]

325. GEORGE III STERLING SILVER SALVER

London, 1760

Circular salver centred with an engraved shield and crest. The edge *ajouré* and exquisitely chiseled with vine leaves and grapes alternating with shell motives, on which are superimposed branches of apples, pears or peaches, with smaller shell motives projecting from the edges of the gallery. Maker's mark: J P, star and bell, unknown.

Diameter, 22½ inches

[See illustration on opposite page]

326. FOUR GEORGE III REPOUSSÉ SILVER SAUCE-BOATS

By Andrew Fogelberg and Stephen Gilbert, London, 1785

Oval boat-shaped vessel with reeded loop handles and nulled oval base. Sides and cover beautifully *repoussés* with rococo C-scrollings, leafage and blossoms in a granulated ground; this work apparently of later date.

Length, 9¼ inches

327. GEORGE III STERLING SILVER HOT-WATER URN London, 1781

Slender oviform body with incurvate cover having turned finial; two slender loop handles; square base on four ball feet. Cover, body, handles and base enriched with nulling. Fitted with spigot, having wood handle. Maker's mark: C K [Chas. Kandler ?]. Monogrammed J T.

Height, 13¼ inches



325

No. 324. GEORGE II REPOUSSÉ SILVER COFFEE-POT

No. 325. GEORGE III STERLING SILVER SALVER



324



328

330

328

No. 328. PAIR GEORGE II STERLING SILVER CANDLESTICKS
No. 330. GEORGE III STERLING SILVER COVERED TUREEN

328. PAIR GEORGE II STERLING SILVER CANDLESTICKS

By Paul Lamerie, London, 1747

Balustered and knopped shaft, of quadrangular section at the centre and flaring into octagonal base. The shaft *repoussé* and chiseled with shell motives and leafage, the base with borders of imbricated ornament, with four shell motives at the corners and sprays of roses at the centres of the sides. Engraved with a lion rampant as crest.

Height, 10 inches

[See illustration on opposite page]

329. GEORGE II REPOUSSÉ STERLING SILVER HOT-WATER URN

By Geo. Jones, London, 1747

Inverted pear-shape, with scrolled handle having a wicker grip, shell-enriched spout and hinged cover. On stand with *ajourés* pendent valances of angelic heads within floral festoons; scrolled legs with shell feet. Fitted with a spirit lamp. Body enriched with spirally fluted channeling and circular wreaths of roses and leafage.

Height, 14 inches

330. GEORGE III STERLING SILVER COVERED TUREEN

By John Carter, London, 1776

Oval tureen with two ram's head ring handles; oval base. Cover and tureen finely chiseled with gadrooned borders, the former surmounted by a miniature tureen as finial. Engraved with the crest and coat-of-arms of a baron.

Length, 14¾ inches

[See illustration on opposite page]

331. GEORGE II STERLING SILVER COMPOTIER

By Paul Lamerie, London, 1746

Oval bowl with gadrooned edge, ornamented with scrolled shell and leaf motives; the body chiseled with heavy swags of blossoms. On *ajouré* bell base pierced with gadroons and chiseled with four dolphins, head downwards. Scrolled and leaf-enriched foot.

Length, 11 inches

Note: Two of these compotiers were formerly in the collection of Sir Samuel Montagu and are illustrated in J. S. Gardner, *Old Silver-Work [Loan Collection]*, 1902, pl. CXI, No. 1. They are accepted by Gardner as work of Lamerie's third period.

[See illustration on opposite page]

332. EARLY AMERICAN REPOUSSÉ SILVER COFFEE SERVICE

By Tiffany and Company, New York; circa 1860

Comprising two coffee-pots, hot-milk pitcher, covered two-handled sugar-bowl and waste bowl. Beautifully engraved with scrolling branches, *repoussés* with vine leaves and bunches of grapes in bold relief, the spouts and handles in the form of rustic vine branches. Workmanship of high merit.

[See illustration on opposite page]

333. PAIR IMPORTANT GEORGE II IRISH SILVER SAUCE-BOATS

By Thos. Williamson, Dublin, circa 1735

Scrolled gondola-shape, with gadrooned edge, the body beautifully enriched with a mass of fishes, shells, seaweed and other ornament forming a band in relief and supported by a bearded mascaron below the spout; the handle superbly chiseled into the form of a merman, wearing a species of turban and carrying a short spear, his body terminating in a bifid tail. On oval base representing waves and rockery.

Length, 10½ inches

Note: The pieces bear no date mark, but Thos. Williamson's mark is quoted by Jackson as being found on silver of the years 1734-1735. A pair of beautiful sauce-boats closely resembling the above and almost certainly by the same maker were in the collection of Mr. A. Wertheimer and are illustrated in J. S. Gardner, *Old Silver-Work [Loan Collection]*, 1902, pl. CXVIII, No. 2.

[See illustration on opposite page]



332



333

331

333

No. 331. GEORGE II STERLING SILVER COMPOTIER
 No. 332. EARLY AMERICAN REPOUSSÉ SILVER COFFEE SERVICE
 No. 333. PAIR IMPORTANT GEORGE II IRISH SILVER SAUCE-BOATS



334

316

334



336

335

336

- No. 316. GEORGE III REPOUSSÉ STERLING SILVER PUNCH BOWL
 No. 334. PAIR IMPORTANT GEORGE II STERLING SILVER SAUCE-BOATS
 No. 335. ELABORATE GEORGE II REPOUSSÉ STERLING SILVER SAMOVAR
 No. 336. PAIR IMPORTANT GEORGE II STERLING SILVER
 TABLE CANDELABRA

334. PAIR IMPORTANT GEORGE II WROUGHT STERLING SILVER
SAUCE-BOATS By Frederick Kandler, London, 1742

Scrolled gondola-shape, with loop handle superbly chiseled into the form of a long-tailed winged monster; the sides enriched with festoons of blossoms and fruit, depending from two bossed oval cartouches engraved with crests and surrounded by rococo scrollings headed by a mascaron. The body is supported on the backs of three beautifully conceived figures of winged mermaids with bifid tails, crouched on an oval base amid encrusted shells and seaweed.

Length, 9¼ inches

Note: A superb example of the English silversmiths' art. A similar pair of sauce-boats enriched with bird figures, with handles in the form of cranes, by Frederick Kandler, is in the collection of Mr. A. Wertheimer of London.

[See illustration on opposite page]

335. ELABORATE GEORGE II REPOUSSÉ STERLING SILVER
SAMOVAR London, 1754

Balustered body of inverted pear-shape, with leaf-enriched spout; scrolled loop handle formed of two Chinese telamon figures, wooden grip; cover with blossom and leaf finial. Body with sumptuous *repoussé* ornament of blossoms and fruit, supported on strapwork and enclosing rococo scrolled cartouches with Chinese figures plucking tea bushes or engaged in the tea ceremony. On circular base with chiseled *ajouré* work of scrolled branches, shell motives, blossoms and floral festoons; four leaf-scrolled legs with shell feet, and stretcher supporting spirit burner.

Height, 14¼ inches

[See illustration on opposite page]

336. PAIR IMPORTANT GEORGE II STERLING SILVER TABLE
CANDELABRA London, 1758

Balustered and knopped shaft heavily enriched with leafage, shell motives, blossom pendants and scrolls, and flaring into a broad circular base similarly embellished. Supporting three leaf-scrolled and twisted arms for lights, with tulip *bobêches* and grease trays chiseled with leafage, flowers and shell motives, the branches centred by a flame finial. Maker's mark: S C, unknown.

Height, 16½ inches

[See illustration on opposite page]

337. MAGNIFICENT GEORGE II STERLING SILVER EPERGNE

By Geo. Wickes, London, 1742

Comprising an elaborate *plateau*, surmounted by a centrepiece covered with an oval dish and supporting eight arms, four of which hold oval dishes; the other four, small circular sweetmeat trays. The *plateau* is cartouche-shaped, with heavily molded edge embellished with four cartouches engraved with a crest, and enriched with blossoms; four scrolled dolphins form the feet. The surface is superbly engraved with an elaborate border of rocaille shells and leaf scrollings, centred with the escutcheon, supporters and coronet of an earl. The *repoussé* centrepiece is oval, and heavily enriched with blossoms, leafage and grapes about the *bombé* centre, the ornament interrupted by four protruding mascarons; the large dishes also oval, with rococo-scrolled and shell-enriched edges and engraving similar to that of the *plateau*; the smaller dishes shell-fluted, and engraved with the earl's crest and coronet. An extremely important and representative example of the English silversmith's art.

*Total height of epergne, 15 inches**Length of plateau, 28½ inches**From Duveen Brothers, New York*

Note: The epergne was made for the Earl of Milltown, the owner of the arms and crest engraved thereon. It is one of the most monumental pieces known to have been executed by Wickes, and places him in the front rank of English silversmiths, with Lamerie, Archambo and their peers.

[See illustration on opposite page]

338. PAIR SILVER AND CUT CRYSTAL COMPOTIERS Louis XVI Period

Comprising a stand with pierced tray, supported on a leaf-enriched baluster with bacchic caryatids sustaining festoons of laurel, and surmounting voluted pilasters with hoof feet. Circular base. Together with a cut crystal dish embellished with rococo leaf scrolling in a Louis XVI design.

Height, 14¾ inches; diameter, 12 inches

[See illustration of one on opposite page]



337



338

No. 337. MAGNIFICENT GEORGE II STERLING SILVER EPERGNE
No. 338. PAIR SILVER AND CUT CRYSTAL COMPOTIERS



NO. 340. GEORGE III STERLING SILVER SALVER, WITH THE
ROYAL ARMS OF ENGLAND



311



312

NO. 311. PAIR GEORGE II CHISELED STERLING SILVER TEA-CADDIES
NO. 312. FOUR GEORGE III STERLING SILVER SALT CELLARS

339. PAIR GEORGIAN STERLING SILVER CANDELABRA

Trilateral baluster shaft enriched with leafage and shell cartouches, the latter engraved with crests; flaring into broad circular base beautifully chiseled with leafage and fluted shell ornament. Supporting two leaf-scrolled arms for lights with pineapple finials and chiseled *bobêches* and grease trays; centered with a vegetable finial.

Height, 15¼ inches

340. GEORGE III STERLING SILVER SALVER, WITH THE ROYAL
ARMS OF ENGLAND

London, 1795

Finely modeled piecrust edge enriched with voluted scrollings and shell motives. Richly engraved with the royal arms of England, surrounded by a wreath of roses, convolvulus, peonies and other garden flowers. On four leaf-scrolled feet. Maker's mark illegible.

Diameter, 21½ inches

[See illustration on opposite page]

The following numbers 341-347 comprise a sterling silver dinner service of the highest merit.

341. FOUR STERLING SILVER OVAL PLATTERS

By Tiffany and Company, New York

Edges beautifully molded with leaf scrollings and trailing stalks of grapes; monogrammed at centre: W H S. Exceptionally heavy silverware.

Lengths, 13½ inches

342. EIGHT STERLING SILVER OVAL PLATTERS

By Tiffany and Company, New York

To match the preceding; larger size. Monogrammed.

Length, 16 inches

[See illustration of one on opposite page]

343. TWO STERLING SILVER OVAL PLATTERS

By Tiffany and Company, New York

To match the preceding; larger size. Monogrammed.

Length, 20 inches

344. EIGHT STERLING SILVER CIRCULAR PLATTERS

By Tiffany and Company, New York

To match the preceding. Monogrammed.

Diameter, 13 inches

[See illustration of one on opposite page]

345. FOUR STERLING SILVER COVERED VEGETABLE DISHES

By Tiffany and Company, New York

To match the preceding. Sides and cover with graceful spiraled gadrooning.

Lengths, 11½ inches

[See illustration of one on opposite page]

346. FOUR STERLING SILVER COVERED ENTRÉE DISHES

By Tiffany and Company, New York

To match the preceding. Handles of covers removable, forming double dishes.

Length, 11 inches

[See illustration of one on opposite page]

347. TWO STERLING SILVER SAUCE-BOATS

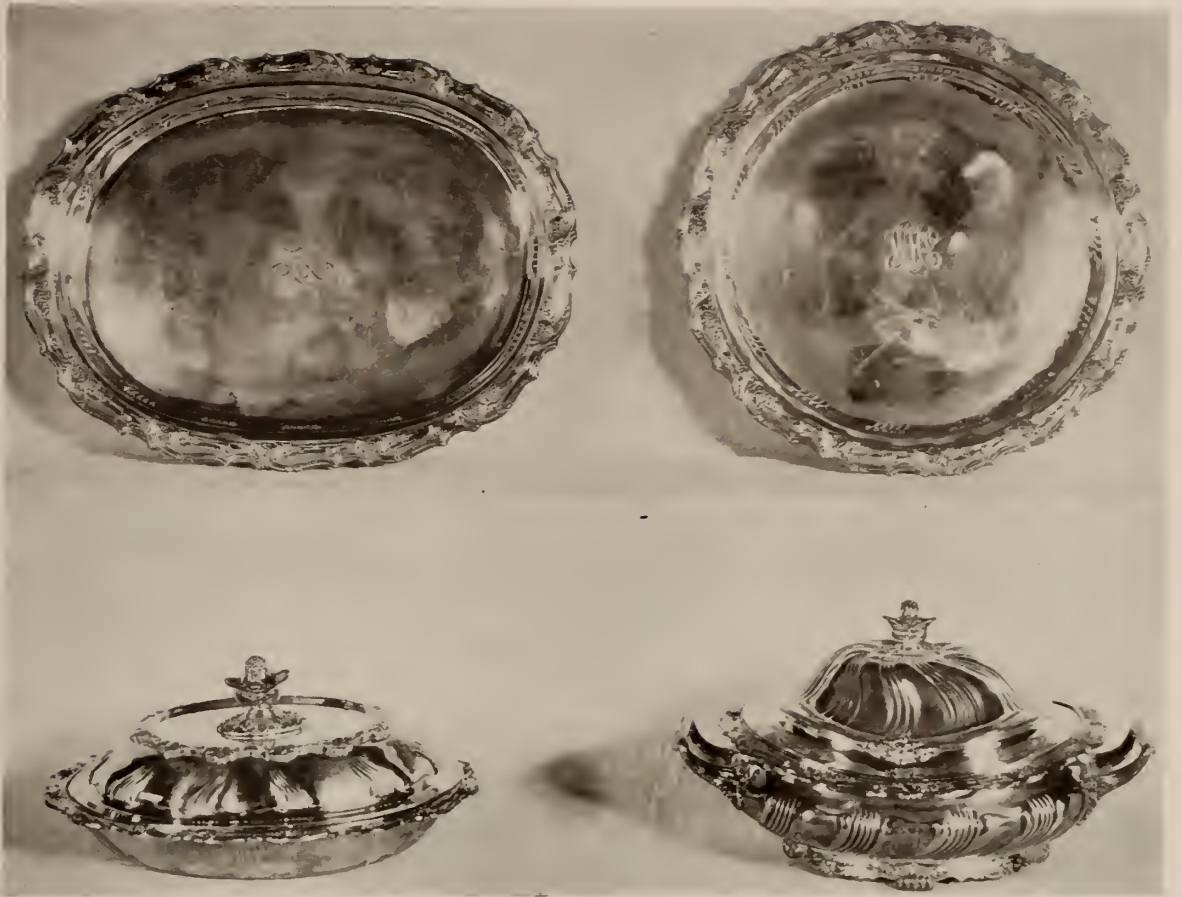
By Tiffany and Company, New York

To match the preceding.

Lengths, 7½ inches

342

344



345

346

Nos. 342-344. STERLING SILVER PLATTERS
No. 345. FOUR STERLING SILVER COVERED VEGETABLE DISHES
No. 346. FOUR STERLING SILVER COVERED ENTRÉE DISHES

348. FOUR STERLING SILVER BREAD TRAYS

By Tiffany and Company, New York

Incurvate oblong, the corners heavily molded with leafage. Monogrammed.

Lengths, 12 inches

349. REPOUSSÉ SILVER TEA AND COFFEE SERVICE London, 1896

Comprising teapot, coffee-pot, small hot-water jug, creamer and sugar-bowl. *Repoussés* with rococo cartouches and festoons and trails of blossoms, the feet and covers with fine gadroon moldings. Various makers.

350. LARGE REPOUSSÉ DUTCH SILVER WINE COOLER

Louis XIV Style

Squat balustered body, lavishly *repoussé* with interlacing strapwork, festooned draperies centring female masks, floral pendants, etc., in the Louis XIV style. Two cusped and scrolled strap handles embellished with caryatid busts and mascarons.

Height, 11 inches

351. GEORGE III SHEFFIELD PLATE TRAY

Serpentine oblong, engraved with elaborate ornament of leaf scrollings; the edges heavily molded with curving branches of foliage and blossoms, with two leaf-twisted loop handles.

Length, 30½ inches

352. PAIR GEORGIAN SHEFFIELD PLATE WINE COOLERS

In the form of krater urns with two leaf-voluted handles and faceted lower body; the rims mounted with gadrooning and leafage.

Height, 10 inches

353. LOT OF SHEFFIELD PLATE TABLEWARE

Comprising circular fern dish, chafing dish, covered *entrée* dish and oval chop dish with revolving cover.

363. CREAM-WHITE TING PORCELAIN PLATE Sung
Shallow circular plate; at the centre the figures of a long-tailed pheasant and foliage, molded beneath a pure deep cream glaze.
Diameter, 11¼ inches
Purchased from Ton-Ying, Paris
364. PAIR DECORATED MEISSEN PORCELAIN ORNAMENTS Marcolini period, circa 1815
White porcelain jardinières, painted with floral ornament and supporting a large bouquet of naturalistic garden flowers, finely modeled.
Height, 5½ inches
365. PAIR OLD CHELSEA DECORATED PORCELAIN CANDELABRUM
FIGURES
Winged cupids kneeling on rococo-scrrolled bases, amid bowers of forget-me-nots, one with a bow and the other holding up a flaming heart. From the flowers emerges a latticed floral *bobèche*.
Height, 9½ inches
366. CHELSEA PORCELAIN GROUP XVIII Century
THE ADVENTUROUS GALLANT. Seated in a white and gold chair is a lady clad in a long flowered lilac cloak draped over a bouffant robe of canary-yellow painted with blue, red and mauve blossoms; in her hands she holds a fan, on her lap a pet dog. Kneeling beside her, eagerly kissing her left hand, is a bewigged gallant in a long-skirted brown coat. [Restored.]
Height, 6 inches; length, 7 inches

367. EXQUISITE SPODE PORCELAIN DESK SET

Comprising a tray with two inkwells and a taper holder, a miniature chamber candlestick and sealing-wax tray. Beautifully decorated in relief with finely molded sprays of morning-glories, phlox, pansies, and other garden flowers thickly incrustated and enriched with gilded rococo ornament.

368. TWO CHELSEA PORCELAIN JARDINIÈRES AND TRAYS

Flaring oblong body with laced bamboo corners in blue, and scrolled rustic handles; tray with same contour. Finely decorated with birds and flowers, and gilded blue borders.

Height, 5½ inches

369. MEISSEN PORCELAIN TEA AND COFFEE SERVICE

Period of Count Marcolini, 1780-1816

Comprising coffee-pot, teapot, covered creamer, covered sugar-bowl and six cups and saucers. Brilliant white glaze; painted decoration of delicate sprays of roses, cornflowers, poppies, nasturtiums and other blossoms. Mark: crossed swords and star in underglaze blue, of the Marcolini period.

370. OLD MEISSEN PORCELAIN AND CUIVRE DORÉ STANDING
CANDELABRUM

Standing figure of a goddess in mauve, green and white robes, holding a dove; about her scrolled *cuivre doré* branches with porcelain flowers supporting two chiseled candle *bobèches*. Behind her rises a tall floral creeper lavish with blossoms and supporting a rolled silk curtain hung with flowers, which can be lowered as a candle-shade.

Height, 16 inches

363. CREAM-WHITE TING PORCELAIN PLATE Sung
Shallow circular plate; at the centre the figures of a long-tailed pheasant and foliage, molded beneath a pure deep cream glaze.
Diameter, 11¼ inches
Purchased from Ton-Ying, Paris

364. PAIR DECORATED MEISSEN PORCELAIN ORNAMENTS Marcolini period, circa 1815
White porcelain jardinières, painted with floral ornament and supporting a large bouquet of naturalistic garden flowers, finely modeled.
Height, 5½ inches

365. PAIR OLD CHELSEA DECORATED PORCELAIN CANDELABRUM
FIGURES
Winged cupids kneeling on rococo-scrrolled bases, amid bowers of forget-me-nots, one with a bow and the other holding up a flaming heart. From the flowers emerges a latticed floral *bobèche*.
Height, 9½ inches

366. CHELSEA PORCELAIN GROUP XVIII Century
THE ADVENTUROUS GALLANT. Seated in a white and gold chair is a lady clad in a long flowered lilac cloak draped over a bouffant robe of canary-yellow painted with blue, red and mauve blossoms; in her hands she holds a fan, on her lap a pet dog. Kneeling beside her, eagerly kissing her left hand, is a bewigged gallant in a long-skirted brown coat. [Restored.]
Height, 6 inches; length, 7 inches

367. EXQUISITE SPODE PORCELAIN DESK SET

Comprising a tray with two inkwells and a taper holder, a miniature chamber candlestick and sealing-wax tray. Beautifully decorated in relief with finely molded sprays of morning-glories, phlox, pansies, and other garden flowers thickly incrustated and enriched with gilded rococo ornament.

368. TWO CHELSEA PORCELAIN JARDINIÈRES AND TRAYS

Flaring oblong body with laced bamboo corners in blue, and scrolled rustic handles; tray with same contour. Finely decorated with birds and flowers, and gilded blue borders.

Height, 5½ inches

369. MEISSEN PORCELAIN TEA AND COFFEE SERVICE

Period of Count Marcolini, 1780-1816

Comprising coffee-pot, teapot, covered creamer, covered sugar-bowl and six cups and saucers. Brilliant white glaze; painted decoration of delicate sprays of roses, cornflowers, poppies, nasturtiums and other blossoms. Mark: crossed swords and star in underglaze blue, of the Marcolini period.

370. OLD MEISSEN PORCELAIN AND CUIVRE DORÉ STANDING CANDELABRUM

Standing figure of a goddess in mauve, green and white robes, holding a dove; about her scrolled *cuivre doré* branches with porcelain flowers supporting two chiseled candle *bobêches*. Behind her rises a tall floral creeper lavish with blossoms and supporting a rolled silk curtain hung with flowers, which can be lowered as a candle-shade.

Height, 16 inches

371. DECORATED SÈVRES TURQUOISE-GREEN PORCELAIN

ECUELLE

XVIII Century

Low round cup, with double entwined and gilded ivory handles; dome cover with gilded looped leaf-spray handles, and large oval boat-shaped tray. Rich turquoise-green ground, enriched with gilded scrolled valance by Drand, and reserved cartels enclosing pastoral subjects of *Juveniles Playing and Resting*, by Chabry, after Boucher. Marks: double L's enclosing X; date 1775; Ch and M6.

Height, $5\frac{1}{8}$ inches; length, $8\frac{7}{8}$ inches

[See illustration on opposite page]

372. PAIR LIMBACH DECORATED TURQUOISE-BLUE

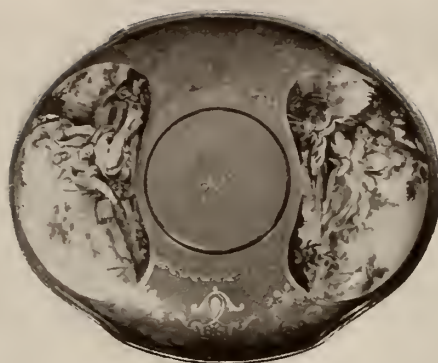
PORCELAIN WALL VASES

XVIII Century

Semi-circular bracket-shape, the exterior beautifully glazed in turquoise-blue, enriched with rococo gilded borders and a festoon of red and yellow roses molded in relief, on which is seated a cupidon. Above his head is a reserved cartouche, delicately painted with armoristic scenes.

Height, $6\frac{3}{4}$ inches

[See illustration on opposite page]



371



372

No. 371. DECORATED SÈVRES TURQUOISE-GREEN PORCELAIN ECUELLE

No. 372. PAIR LIMBACH DECORATED TURQUOISE-BLUE
PORCELAIN WALL VASES



373



375

NO. 373. PAIR SÈVRES TURQUOISE-BLUE PORCELAIN CACHEPOTS
 NO. 375. TWO TURQUOISE-GREEN SÈVRES JARDINIÈRES,
 MOUNTED IN CUIVRE DORÉ

373. PAIR SÈVRES TURQUOISE-BLUE PORCELAIN CACHEPOTS

Louis XVI Period

Cylindrical, with two short leaf-scrolled and gilded handles. Painted with a border of gilded foliage scrolled in a ground of turquoise-blue, reserved in white with two circular medallions delicately painted with sprays of garden flowers. Mark: crossed L's, C C and D in underglaze blue; date 1779.

Height, 4 inches

[See illustration on opposite page]

374. TWO MEISSEN PORCELAIN VASES, MOUNTED IN
CUIVRE DORÉ

XVIII Century

Cylindrical, painted with sprays of flowers and winged insects; supported by two birds and a floral wreath in relief, naturally colored. Mounted in *cuivre doré* with upright leaf-scrolled handles and Louis XV rococo leaf-scrolled base.

Height, 9¼ inches

[See illustration on page 314]

375. TWO TURQUOISE-GREEN SÈVRES JARDINIÈRES,
MOUNTED IN CUIVRE DORÉ

Louis XVI Period

Oval, with incurved scalloped flutings at lip, gilded scrolled acanthus-leaf handles and scroll-gilded base. Deep turquoise-green grounds, reserved with cartels painted with African pheasants, quail, Cayenne penguins and heron; the small flanking cartels with butterflies. Mounted in *cuivre doré* with leaf and rocaille scrolled base. Marks: impressed 14B on one; the other, crossed double L's enclosing two E's; date 1780.

Height, 7 inches; length, 11⅞ inches

[See illustration on opposite page]

376. DECORATED SÈVRES PORCELAIN COVERED CENSER,
MOUNTED IN CUIVRE DORÉ XVIII Century
Oviform, with cover. Turquoise-blue ground with two reserved oval cartouches on body painted with lovers in Watteau costume, flowers and gilded and scrolled bandings. Cover with two kidney-shaped cartels similarly. Mounted in *cuivre doré* with lion-head and tasseled ring handles. Open fluted pedestal base bound with laurel wreath and berries; arched feet. Mark: double L's enclosing V; date, 1774.
Height, 16¼ inches; width, 12 inches

[See illustration on opposite page]

377. TWO DECORATED MEISSEN PORCELAIN GROUPS, MOUNTED
IN CUIVRE DORÉ XVIII Century
AMERICA AND AFRICA. In the first is a cupidon carrying an orb and sceptre, accompanied by an Indian lad wearing feathered head-dress and wampum belt, holding a parrot, and seated on the back of an animal. In the second, a cupidon holds aloft a crescent moon and *flambeau*, and embraces a Numidian boy astride a lion, whom he is driving with a bridle. Mounted in *cuivre doré* with round base enriched with laurel festoons pendent from leaf brackets. [Slight restorations.]

Heights, 12 inches and 11¼ inches

[See illustration on page 310]

378. SÈVRES TURQUOISE-GREEN PORCELAIN INKSTAND,
MOUNTED IN CUIVRE DORÉ XVIII Century
Serpentined oval, the shoulder pierced with rococo C-scrollings; lid in beautifully chiseled *cuivre doré* with floral finial. Decorated in gilding on a ground of beautiful turquoise-green reserved in white with four oval cartouches finely painted with small figures of exotic birds. Mounted on an oblong stand of lacquer with *chinoiserie*s in black, red and gold. In tooled leather case.

Height, 3¼ inches; length, 8½ inches



No. 376. DECORATED SÈVRES PORCELAIN COVERED CENSER,
MOUNTED IN CUIVRE DORÉ



· 379



381

Nos. 379-381. DECORATED MEISSEN PORCELAIN FIGURINES,
MOUNTED IN CUIVRE DORÉ

379. TWO DECORATED MEISSEN PORCELAIN FIGURINES,
MOUNTED IN CUIVRE DORÉ XVIII Century
CHILDREN SINGING AND DANCING. *Chinoiserie*, wearing flowing pale
yellow robe, flowered mantle and green leaf hat. One with left, the
other with right foot raised. On rustic base. Mounted in *cuivre*
doré, with molded round base scrolled with leafage and blossoms.

Height, 9¾ inches

[See illustration on opposite page]

380. MEISSEN PORCELAIN CLOCK, MOUNTED IN
CUIVRE DORÉ By Le Loutre, Paris; Louis XV Period
Seated figures of a male and a female musician within a bosage of
flowers are supported on a rococo scrolled base and beneath an arbor
of rocaille scrollings and leafage in *cuivre doré*. The arbor sustains
a circular porcelain dial inscribed: LE LOUTRE, A PARIS.

Height, 18½ inches; width, 14 inches

[See illustration on page 314]

381. TWO MEISSEN PORCELAIN FIGURINES,
MOUNTED IN CUIVRE DORÉ XVIII Century
White swans resting among green rushes, their heads facing out to
left and right in expectant attitude. Rich translucent ivory glaze,
with the plumage exceptionally well rendered. Careful vigorous mod-
eling. Mounted in *cuivre doré* with Louis XV oval bases, enriched
rocaille scrollings and leaf-scrolled feet. [Both restored.]

Heights, 12½ inches and 12⅞ inches; widths, 9⅞ inches and 9 inches

[See illustration on opposite page]

PASSEMENTERIE, EMBROIDERIES, BROCADES
AND VELVETS, TOGETHER WITH UPHOLSTERY
SILKS AND HANGINGS

382. TWO PAIRS SILK TASSELS

Multicolored silk cords with knotted ornament; heavy latticed and knopped tassels with beige silk skirts, embellished with spiraled wire and floral pendent ornaments.

383. FOUR PAIRS BLUE AND SILVER TASSELS

Knotted cords of blue silk and silver thread, bobbin-shaped latticed body enriched with bands of *paillettes*. Silk and silver skirts with pendants of spiraled silver wire.

384. SIX ROSE, GREEN AND SILVER TASSELS

Knotted in threes, with silk cords enriched with *passementerie* rosettes; steeple bodies in gold, latticed with silver wire and having green, rose and silver fringed skirts.

385. SEVEN ASSORTED SILK TASSELS

Comprising pair of old-rose tassels with long cords; pair of blue and silver tassels with latticed bobbin-shaped bodies enriched with *paillettes* and spiraled wire pendants; and a set of three rose-crimson and gold tassels.

386. FIVE PAIRS GOLD TASSELS

Heavy cords with large tassels having pear-shaped body and long fringed skirts.

387. FOUR PAIRS GOLD TASSELS

Similar to the preceding.

388. THREE PAIRS CRIMSON SILK TASSELS

With looped multicolored cords ornamented with *passementerie* rosettes; knopped and plaited tassels, with fringed crimson skirts enriched with spiraled wire and pendent floral ornaments.

389. THREE PAIRS CRIMSON SILK TASSELS
Similar to the preceding.
390. FIVE PAIRS SKY-BLUE AND IVORY SILK TASSELS
Comprising two large and three smaller pairs; looped and knotted cords supporting latticed or *chevronnés* tassels with pale blue fringed skirts and pendent *passementerie* ornaments in ivory.
391. FOUR PAIRS ROSE-CRIMSON SILK TASSELS
Comprising two pairs of large and two pairs of small tassels. Multi-colored cords, knopped tassels plaited in colors and having rose-crimson skirts enriched with floral pendants and spiral ornaments.
392. FIVE PAIRS ROSE AND WHITE SILK TASSELS
With spirally twisted silk cords, latticed knopped heads and fringed skirts enriched with floral pendants.
393. EIGHT SILVER AND GREEN SILK TASSELS Louis XV Period
Tassels with *chevronnés* heads in green silk, gold and silver; skirts of gold, silver and green silk with knotted green silk fringes.
394. FIVE PAIRS GRAY-GREEN SILK TASSELS
Heavy plaited silk cords, pear-shaped heads, long fringed skirts.
395. FIVE PAIRS GRAY-GREEN SILK TASSELS
Similar to the preceding.
396. SIX GOLD TASSELS
Knotted in threes, with yellow and gold cords enriched with *passementerie* rosette ornaments; tassels with steeple bodies enriched with gold tinsel and latticed threads; fringed yellow silk and gold skirts.
397. SIX GOLD TASSELS
Similar to the preceding.

398. PAIR LOUIS XIII MAMMOTH GOLD TASSELS

Heavy spirally plaited gold rope supporting huge bell-shaped tassels latticed with wire and having fringed gold skirts.

399. LENGTH OF GOLD GALLOON

Exceptionally broad galloon, with geometrical lattice design.

Length, 36 yards; width, 3½ inches

400. LENGTH OF GOLD GALLOON

Similar to the preceding, but narrower.

Length, 53½ yards; width, 2 inches

401. LENGTH OF GOLD GALLOON

Geometrical lattice design of gold and yellow silk threads.

Length, 8 yards 30 inches; width, 2½ inches

402. FOUR LENGTHS OF SILVER GALLOON

[A] Narrow galloon with latticed zigzag design enriched with *paillettes*. [B] Louis XIV lace galloon developing shell motives alternating with vases of flowers. [C] Broad lace galloon with a running branch supporting blossoms. [D] Broad silver lace galloon with a running arched branch of pansies.

Length of [A] 4 yards; width, 1½ inches

Length of [B] 4 yards; width, 2½ inches

Length of [C] 4 yards; width, 3 inches

Length of [D] 4 yards; width, 4 inches

403. TWO LENGTHS OF GOLD GALLOON

Serpentine gold braid with running design of curving vine leaves, alternating with bunches of grapes. One in bright gold, the other in dull gold and yellow silk.

Total length, 15 yards; width, 1½ inches

404. THREE LENGTHS OF GOLD AND SILVER LACE GALLOON

[A] Gold galloon with diamond lattice design having shell-enriched spandrels. [B] Gold and silver lace galloon, with design of scrolling golden branches and silver flowers. [C] Broad gold and silver lace with two tiers of vermiculate scrollings and feathery edges.

Length of [A] 7 yards; width, 2½ inches

Length of [B] 4½ yards; width, 3 inches

Length of [C] 1 yard, 32 inches; width, 7 inches

405. LENGTH OF CRIMSON SILK FRINGE

Latticed fringe with silk skirts. New condition.

Length, 16¼ yards; width, 3 inches

406. LENGTH OF OLD-GOLD GALLOON

Flat braid woven with a floral diamond design. Dull finish.

Length, 11 yards; width, 2½ inches

407. OLD BEADWORK BELL PULL

Hand-knitted linen ground, into which are looped strings of alternate double rows of clear and opaline glass beads centred with single beads of black glass. *Repoussés* gilded ends.

Length, 5 feet 1 inch

408. GOLD-EMBROIDERED IVORY SATIN HOOD French, XVIII Century

Enriched with effigy of the Lamb of God in silver, surrounded by floral scrollings in raised gold. Trimmed with tasseled gold fringe.

409. TWO SATIN BORDERS

[A] Beautifully enriched with Chinese embroidery in gold and colored silks, with the Eight Buddhist Emblems and large lotus blossoms, tied with waving ribbons. [B] Border of French silk and chenille embroidery; design of a serpentine branch of acanthus leafage interlacing with trails of roses, cornflowers and other blossoms.

Length of [A] 8 feet, 9 inches

Length of [B] 7 feet 3 inches

410. SEVEN ASSORTED TEXTILES

Comprising: Two small panels of green and silver brocade of the Louis XIV period; gold and silver-embroidered escutcheon *appliqué* on green velvet; embroidered ivory silk hood with a sacred monogram in gold, of the eighteenth century; small embroidered violet satin vanity bag; embroidered rose silk chalice cover; and Persian embroidered jade-green silk table mat.

411. TWO LOUIS XVI CHAIN-STITCH EMBROIDERED
SILK CUSHIONS

Ecru silk beautifully worked in chain-stitch in pastel colors; one with a floral border enclosing a pendent pastoral trophy, the other with trailing branches of festooned ribbons, sustaining a hanging basket of flowers.

412. TWO SILK BROCADE CUSHIONS Louis XIV Period
Old-gold and gray silk grounds, richly worked with lavish bunches of flowers and leafage in brilliant colors. One circular, and trimmed with gold lace.
413. THREE SPANISH LOUIS XIV CRIMSON SILK DAMASK CUSHIONS
Symmetrical design of V-shaped leafage and pendent pomegranates. Bordered with galloon.
414. THREE EIGHTEENTH CENTURY PAGES' COATS
[A] Ribbed ground of ivory silk brocaded in gold with leaf scrollings, supporting small sprays of pink roses and violets. [B] Ribbed ground of ivory silk, beautifully brocaded in gold with rows of alternately directed leaf motives, within which are tiny bunches of pink and blue blossoms. [Lacks sleeves.] [C] Coat of brilliant emerald-green velvet.
415. FIVE SMALL CHINESE SILK PANELS
Comprising: Square of sapphire-blue brocade, with yellow border; gold and silk-embroidered apricot silk panel; blue silk cover embroidered in colors with blossoms and bats; small embroidered square of wine-red satin; and ivory satin panel embroidered with personages in a Chinese landscape, together with ideographic inscriptions.
416. MULBERRY FLORAL BROCADE BUREAU COVER Louis XV Period
Brocaded in pastel colors with bowknotted swaying branches of blossoms centred with bouquets hung with tassels. Shaped for serpentine front bureau.
Length, 41½ inches; width, 20 inches
417. EMERALD-GREEN VELVET COAT French, XVIII Century
Sumptuous brilliant velvet with soft patina. Bordered with gold lace.
418. SET OF CRIMSON SILK LAMPAS ARMCHAIR COVERS Louis XIV Style
Comprising six oval backs, six large seats and twelve arms. Rich crimson satin ground, woven with symmetrical scrolled bouquets of flowers and fruit in green, deep crimson and ivory.

419. GOLD- AND SILK-EMBROIDERED CAPE French, XVIII Century
Symmetrical design of interlacing scrollings of golden strapwork, enriched with leafage; emitting at intervals delicate curving stems of beautifully shaded roses, asters and other flowers, in gay colors.
420. EMERALD-GREEN SILK BROCADE PANEL Régence Period
Beautiful design of double ogivals formed by opposed curving ribbon branches of ivory with green leafage, enclosing delicate scrolling stems of pink and mauve roses, carnations and buds.
Length, 39 inches; width, 37 inches
421. SKY-BLUE SILVER BROCADE CAPE Louis XV Period
Ground *damassé* with a tiny floral lattice, beautifully brocaded in silver with parallel serpentine branches supporting large blossoms and tiny nosegays of wild flowers.
Length, 6 feet 3 inches; depth, 4 feet 4 inches
422. COAT OF EIGHTEENTH CENTURY EMERALD-GREEN VELVET
Long-skirted coat with sleeves, of heavy emerald velvet with brilliant surface.
423. GOLD AND SILVER BROCADE CAPE Régence Period
The ground of beige, heavily brocaded in dull gold and silver with symmetrical masses of leafage, upon which are small upstanding bouquets of mauve and red blossoms festooned with flowers, and enclosed within branches of scarlet peonies.
424. PANEL OF RENAISSANCE APPLIQUÉ-EMBROIDERED
RUBY VELVET Italian, XVI Century
Graceful design in blue, green, yellow, tan, and ivory silks, outlined with *cordonnets*, of a cruciform leaf motive enclosed by leaf scrollings and strap-work, all surrounded by a border of tiny S-scroll and quatre-foil motives.
Height, 19 inches; length, 29 inches
425. CHINOISERIE EMBROIDERED IVORY SATIN PANEL
Satin panel worked in shaded blue silks with a border of scrolling carnations, convolvulus, orchids and other blossoms; with four figures of Chinese youths at the corners and a central scene depicting fantastic Chinese figures presenting offerings beneath a shrine, on top of which is seated a mandarin.
Height, 4 feet; length, 5 feet 2 inches

426. MOSS-GREEN VELVET COAT French, Early XVIII Century
Long-skirted coat with sleeves, in a rich deep green velvet with mellow patina and grass-green lights.
427. SILVER-EMBROIDERED CANARY-YELLOW SILK
TABLE COVER French, XVIII Century
Bordered with a beautiful design of interlacing silver leaf scrollings, entwined with stems of blue, pink mauve and yellow blossoms, delicately shaded; centred with small floral medallion.
Length, 6 feet 6 inches; width, 4 feet 8 inches
428. CHAIN-STITCH AND CHENILLE EMBROIDERY
SATIN PANEL French, Early XIX Century
Centre of ivory satin, beautifully worked with a tall vase of pink and white roses supported on two columns, on which is nested the figure of a peacock; at right and left, leaf scrollings, with branches of white lilac. Border of green silk with interlacing wreaths of yellow and ivory leafage and blossoms.
Length, 45 inches; width, 37 inches
429. THREE GOLD- AND SILVER-EMBROIDERED VELVET
PANELS Persian, XVIII Century
Grounds of variously toned blue-black and *tête de nègre* velvets, embroidered in gold and silver and colored silks with symmetrical medallions, cusped and pendent, and enriched with floral ornament, together with four bird figures. Border of large blossoms interlinked by a trailing branch. Two fringed.
Length of one, 48 inches; width, 29 inches
Length of one, 45 inches; width, 27 inches
Length of one, 44 inches; width, 32¼ inches
430. GREEN FLOWERED SILK BROCADE CAPE Louis XIV Period
Fluctuating ground beautifully brocaded in colors with two designs recurring in rows: one of a *château* beneath huge flowering shrubs, the other of a grave planted with a curving branch of blossoms, including an enormous pink peony.

431. TURKISH RESHT EMBROIDERY PANEL

Panel of dark green cloth embroidered in a patchwork of flannels with a mosque beneath a fantastic scrolled mihrab enriched with trees and blossoms and a border of flowering shrubs with vistas of buildings surrounded by cypresses.

Length, 6 feet 3 inches; width, 4 feet

432. SHELL-PINK GOLD AND SILVER BROCADE PANEL

Louis XV Period

Ground *semé* with tiny blossoms, and brocaded in gold and silver and ivory silks with a lattice of short interlacing vermiculate branches supporting at intervals swaying nosegays of blue, white and tan blossoms, and green leafage.

Length, 6 feet; width, 3 feet 6 inches

433. THREE GREEN SILK DAMASK COVERS AND SMALL HANGING

[A] Of emerald-green, with symmetrical design of foliage and pairs of pendent blossoms; four widths. [Slightly discolored.] [B] Pale leaf-green silk damask, developing fringed blossoms contained within curving frames of straggling leafage; bordered with bands of fringe. Early eighteenth century. [Slightly damaged.] [C] Two widths of Spanish Louis XIV damask with design of pairs of curving pointed leaves enclosing a device of flowers and foliage hung with blossoms. [Slight discoloration.]

Length of [A], 8 feet 4 inches; width, 7 feet 2 inches

Length of [B], 8 feet 6 inches; width, 7 feet

Length of [C], 8 feet 4 inches; width, 3 feet 7 inches

434. TWO SMALL FIGURED CRIMSON VELVET DRAPERIES OF
RENAISSANCE DESIGN

Genoese, XVII Century

Fine wine-crimson velvet, on which has been stamped at a later date an allover design of linked ribbon ogivals, enclosing small vases of blossoms.

435. SPANISH SILK-EMBROIDERED CRIMSON SATIN TABLE COVER

Beautifully worked in the Chinese manner with scrollings of green branches with leafage and peonies, camellias and other blossoms in gay colors, about a medallion centred with the head of a lotus flower. Silk fringe.

Length, 54 inches; width, 35 inches

436. EMERALD-GREEN VELVET PANEL Genoese, Late XVII Century
Square panel of rich deep green velvet, with soft patina.
Length, 39 inches; width, 37 inches
437. CHINESE GOLD-EMBROIDERED LEAF-GREEN SILK COAT
Beautifully worked in laid gold threads with scrolling branches of
peonies with centres in colored silks. Trimmed with ball fringe.
438. SET OF FOUR HALF-CANTONNIÈRES IN JACQUARD
NEEDLEPOINT Italian XVII Century Style
Chevronné ivory ground, developing a symmetrical design in Jacquard
needlepoint in soft colors of a straight branch supporting peonies,
tulips and lotus flowers, curling green leafage and cusped strapwork.
Height of each, 8 feet; width, 4 feet 9 inches
Width of border, 10 inches
439. EMBROIDERED JADE-GREEN SILK ARMORIAL PANEL
Spanish, XVIII-XIX Century
Centred with an escutcheon embroidered in silks with monogram and
rococo shield in gold; trailing floral borders with latticed cartouches
and blossoms at the corners in gold thread, sequins and colored silks.
Length, 45 inches; width, 38 inches
440. SALMON-PINK SILK PANEL, WITH CHAIN-STITCH EMBROIDERY
Spanish, XVIII Century
Worked in blue, green, tan and purple silks with a border of recurring
tubs of cypresses enclosing an oblong panel centred with a symmetrical
scrolled floral motive. Trimmed with multicolored silk fringe.
Length, 46 inches; width, 25 inches
441. PAIR EMERALD-GREEN SILK DAMASK HANGINGS
Louis XIV Period
Symmetrical design of pairs of scrolling branches of leafage, sup-
porting formalized peony blossoms and large curling masses of foliage
enriched with ears of wheat. Three widths.
Length of each, 9 feet 6 inches; width, 5 feet

442. PAIR EMERALD-GREEN SILK DAMASK HANGINGS

Louis XIV Period

Similar to the preceding, but larger. Five widths.

Length of each, 9 feet 5 inches; width, 8 feet 2 inches

443. LOUIS XIV VIEIL OR SILK DAMASK PANEL

Bold symmetrical design of huge curling frames of foliage with pendent peonies, enclosing symmetrical vasiform leafage devices.

Length, 5 feet 2 inches; width, 8 feet 10 inches

444. PANEL OF SEVENTEENTH CENTURY EMERALD-GREEN VELVET

Composed piece, of exceptionally heavy velvet with fluctuating tones. Traces of former *appliqué* embroidery.*Length, 9 feet; width, 4 feet 7 inches*

445. LOUIS XVI LEMON-YELLOW STRIPED SATIN BROCADE COVERLET

Pale yellow ground, reserved with parallel ivory ribbon stripes enriched with floral trails, the field *semé* with tiny bouquets of red roses.*Length, 7 feet 8 inches; width, 5 feet 10 inches*

446. PAIR CHINESE SILK-EMBROIDERED SAPPHIRE-BLUE SATIN PANELS

Rich deep blue satin sumptuously embroidered in finely shaded floss silks with two scenes: one of noblemen playing music, painting or playing chess in the grounds of a rocky waterside garden; the other of groups of personages taking tea and conversing on the rocks of a lakeside shrine.

Height of each, 35 inches; length, 63 inches

447. FOUR GOLD- AND SILK-EMBROIDERED MOIRÉ VALANCES

French, XVIII Century

Shaped valances with graceful design of latticed golden rococo scrollings and leafage, supporting curving golden branches embellished with green foliage and rose, blue, mauve and yellow flowers; centred with a bouquet of peonies, cornflowers and tulips.

*Length of two, 10 feet; depth, 20 inches**Length of two, 8 feet 6 inches; depth, 20 inches*

448. GENOESE EMERALD-GREEN VELVET TABLE COVER

Superb deep green tone, with pale grass-green lights. Bordered with gold galloon.

Length, 7 feet 5 inches; width, 3 feet 4 inches

449. EXQUISITE TURQUOISE-BLUE SILK BROCADE PANEL

Louis XV Period

Design of flowing serpentine ribbon motives in ivory, opposed and intertwining with a trail of orange, beige and ivory blossoms; supporting at intervals swaying nose-gays of pale flowers, with greenish-yellow leafage.

450. BOTTICELLI-GREEN VELVET FRONTAL

Genoese, XVI Century

Beautiful heavy velvet with soft patina, in good preservation. Unsewn.

Length, 6 feet; depth, 2 feet 6 inches

451. FIGURED MOSS-GREEN VELVET CHASUBLE, WITH GOLD
NEEDLEPAINTED ORPHREYS

Italian, XVI-XVII Century

Of seventeenth century green velvet of fluctuating tones, *frappé* with a design of ribbon ogivals enclosing vases of flowers. Orphrey of the sixteenth century, with *appliqué* velvet and silver embroidery of pairs of symmetrical leaf scrollings supporting honeysuckles, mascarons and chimera-heads, together with five oval medallions depicting the Virgin and Child, St. John, St. Peter, St. Mary Magdalen, and St. Paul.

[See illustration on opposite page]

452. GOLD NEEDLEPAINTED MOSS-GREEN VELVET CHASUBLE

Spanish Renaissance

Orphrey of the early sixteenth century in silks and heavy gold threads, divided into six oblong panels enclosing Gothic niches, beneath which are the figures of SS. Peter, Barbara, James, Jude, etc. Deep green velvet of later date.

453. ITALIAN RENAISSANCE GOLD- AND SILVER-EMBROIDERED
RUBY VELVET PANEL

Enriched in gold and silver threads with a symmetrical vasiform design of scrolled strapwork, terminating in honeysuckles and interlacing with branches of scrolled leafage lavishly embellished with tendrils. Border of leaf scrollings.

Length, 42 inches; width, 28 inches



NO. 451. FIGURED MOSS-GREEN VELVET CHASUBLE, WITH
GOLD NEEDLEPAINTED ORPHREYS



454



458

No. 454. BEAUTIFUL GOLD- AND SILK-EMBROIDERED ALTAR FRONTAL
No. 458. GOLD- AND SILVER-EMBROIDERED
VELVET ARMORIAL HANGING

454. BEAUTIFUL GOLD- AND SILK-EMBROIDERED ALTAR FRONTAL
Italian, Early XVIII Century
Of ivory silk, superbly enriched with five panels: four with two-handled golden vases studded with gems and filled with a brilliant mass of tulips, peonies, jonquils, cornflowers, roses and other blossoms in finely shaded naturalistic colors, the central panel with a wreath of flowers festooned from a golden ribbon and enclosing an oval medallion needlepainted with the figure of the Virgin of the Crescent amid clouds, with four cherub-heads. Above is a border of golden scrollings with gaily colored blossoms and leafage.
Length, 8 feet 2 inches; depth, 3 feet 3 inches
[See illustration on opposite page]
455. TWO APPLIQUÉ VELVET-EMBROIDERED CLOTH-OF-GOLD
PORTIÈRES Portuguese, Early XVII Century
Fond d'or of golden-yellow, enriched in *appliqué* crimson velvet with symmetrical skeletonized bouquets of flowers, outlined with gold *cordonnets*. Trimmed with crimson and old-gold fringes.
Length, 9 feet 8 inches; width, 6 feet 8 inches
456. TWO APPLIQUÉ VELVET-EMBROIDERED CLOTH-OF-GOLD
PORTIÈRES Portuguese, Early XVII Century
Similar to the preceding.
457. EMBROIDERED CRIMSON VELVET PORTIÈRE
Florentine, XVII Century
Three panels of rose-crimson velvet, enriched with *appliqués* yellow and tan silks in pastel colors with strap scrollings, vasiform motives and flowers. Trimmed with crimson fringe.
Length, 8 feet 6 inches; width, 5 feet 6 inches
458. GOLD- AND SILVER-EMBROIDERED VELVET ARMORIAL HANGING
Spanish, circa 1600
Rich Genoese crimson velvet, elaborately embroidered in bulky raised stitches of gold and silver with a coroneted and displayed double eagle, supported on scrollings of husks developing acanthus leaves; further husks and blossoms over the entire field. Trimmed with fringe.
Length, 9 feet; depth, 36 inches

[See illustration on opposite page]

459. EIGHT LENGTHS OF LOUIS XIV GARNET CUT VELVET

Genoese, XVII Century

Ground of old-gold, woven in cut and uncut velvet with a magnificent symmetrical design of huge arches of foliage and peony blossoms supported on lattices and sustaining enormous sprays of flowers and foliage. Design of exceptional merit.

Total length, 18 yards 24 inches; width, 30 inches

[See illustration on opposite page]

460. TWO LOUIS XIV CRIMSON CUT VELVET PORTIÈRES

Genoese, XVII Century

Of rose-crimson cut and uncut velvet with golden-yellow ground, developing beautiful lyre-shaped motives of husks and acanthus leafage festooned with blossoms. Trimmed with crimson silk fringe and lined with silk.

Length, 8 feet 1 inch; width, 46 inches

461. TWO LOUIS XIV CRIMSON CUT VELVET PORTIÈRES

Genoese, XVII Century

Similar to the preceding.

462. TWO LOUIS XIV CRIMSON CUT VELVET PORTIÈRES

Genoese, XVII Century

Similar to the preceding.

463. APPLIQUÉ DRAP D'OR EMBROIDERY AND VELVET HANGING

Florentine Baroque

Three panels. Two with cloth-of-gold *appliqué* on velvet, the third counter-changed; developing a symmetrical design of vasiform scrolling blossoms supporting husks and large flowers, and sustained on leaf scrollings, on which are perched pairs of *affrontés* parrots.

Length, 9 feet 8 inches; width, 5 feet 4 inches

464. LENGTH OF EMERALD-GREEN VELVET French, XVIII Century

Light velvet of brilliant tone and silky sheen. [Needs repair.]

Length, 3 yards 29 inches; width, 3 feet 3 inches

465. CERULEAN-BLUE SILK DAMASK PANEL

Louis XIV Period

Symmetrical design of large scrolled vasiform leaf devices with pairs of pendent peonies, supported by curving branches of leafage and blossoms. The damask is overlaid by rows of binding weft threads.

Length, 6 feet 7 inches; width, 4 feet 2 inches



No. 459. EIGHT LENGTHS OF LOUIS XIV
GARNET CUT VELVET

466. TWO IVORY SILK TAFFETAS PORTIÈRES

One plain, the other with a border of embroidery in ivory silk, developing interlacing branches of pansies and leafage.

Length of one, 11 feet 6 inches; width, 4 feet

Length of one, 8 feet; width, 4 feet 6 inches

467. LEAF-GREEN SILK DAMASK HANGING Late Louis XIV Period

Symmetrical design, composed of curving frames of strapwork supporting bunches of flowers and leafage and enclosing large spatulate masses of foliage, in which are blossoms.

Length, 9 feet 1 inch; width, 11 feet 1 inch

468. FOUR LENGTHS LOUIS XVI SEA-GREEN SATIN LAMPAS

Sumptuous design of festooned strap scrollings and arcaded arches surmounted by vases of flowers, pillars, canopies and the like; beneath which are plinths, on which appear groups depicting the Rape of the Sabines and Hercules killing the hydra of Lerna; the whole woven *en camaïeu* in a delicate satin ground.

Total Length, 10 yards 8 inches; width, 23 inches

469. EIGHT LENGTHS OF ROSE-CRIMSON SILK DAMASK

Louis XIV Period

Bold symmetrical design of ogivals of leafage supported by pairs of cornucopiæ, and enclosing large devices of foliage.

Total length, about 54 yards 24 inches; width, 20 inches

470. LENGTH OF FRENCH CELADON-GREEN VELVET

Heavy velvet of fine quality, the surface with a grayish bloom under the light.

Length, 17 yards 9 inches; width, 21½ inches

471. LENGTH OF STRIPED SAPPHIRE-BLUE VELVET

Soft silky velvet with *rayure* ground in thin stripes; surface reflecting sky-blue high-lights.

Length, 32 yards 9 inches; width, 21 inches

472. FOUR LENGTHS OF WINE-RED VELVET

Stiff heavy velvet, the surface *frappé* all over with small nail marks.

Total length, 28 yards 33 inches; width, 21 inches

473. LENGTH OF BLUE SILK BROCATELLE Renaissance Style
Design of ogivals of interlacing branches linked by coronets, and enclosing symmetrical jardinières of blossoms and leaves.
Length, 10 yards; width, 21½ inches
474. TWO LENGTHS OF ROSE-CRIMSON BROCATELLE Italian Rococo
Enormous design of rococo scrolling frames of leafage, supporting jardinières of huge blossoms enclosing symmetrical vases of foliage.
Total length, 18 yards; width, 37 inches
475. LENGTH OF IVORY SATIN CHENILLE BROCADE Louis XVI Style
Brocaded with crossed branches of oak-leaves interlacing with zigzag trails of bay-leaves, in raised yellow and green chenille pile; forming a diamond lattice enclosing crossed stems of crimson grapes, in an ivory satin ground.
Length, 6 yards 3 inches; width, 27 inches
476. FOUR LENGTHS OF ROSE-CRIMSON AND IVORY SILK LAMPAS Louis XVI Style
Rich silk fabric of double width, developing in ivory on a crimson ground leaf-festooned and hanging baskets of flowers, and balustrades supporting jardinières with *adossés* bird figures, hung with festoons of leafy branches and pearls.
Total length, about 28 yards 12 inches; width, 49 inches
477. LENGTH OF FRENCH CREAM SILK TAFFETAS
Fine silk fabric of old-ivory tone; double width.
Length, 56 yards 12 inches; width, 50 inches
478. LENGTH OF FINE EAU-DE-NIL SILK
Rich textile of double width; of heavy silk, corded in the weft direction. New condition.
Length, about 23 yards; width, 54 inches
479. LENGTH OF ROSE-PINK SILK TAFFETAS
Rich stiff textile, in new condition. Double width.
Length, 7 yards 12 inches; width, 55 inches
480. LEAF-GREEN SILK TAFFETAS HANGING French, XVIII-XIX Century
Six widths of fine old silk taffetas, in perfect preservation.
Length, 9 feet 5 inches; width, 10 feet 2 inches

481. TWO LENGTHS OF LYONS ROSE-PINK SILK WITH
LAMPAS BORDERS

Rich silk fabric of exceptional width, woven with L-shaped borders, ten feet nine inches in length, patterned with a running design of leaf scrollings *en camaïeu* in fawns and gray.

Lengths, 34 feet and 22 feet; width, 54 inches

482. TWO PAIRS SEA-GREEN SILK TAFFETAS CURTAINS

Pale gray-green silk, lined and trimmed with fringe. Ruched and fitted with hooks.

Length of each, 10 feet; width, 4 feet 6 inches

483. TWO PAIRS SEA-GREEN SILK TAFFETAS CURTAINS

Similar to the preceding; fringed on three sides.

Length of each, 11 feet 4 inches; width, 4 feet 5 inches

484. TWO PAIRS SEA-GREEN SILK TAFFETAS CURTAINS

Similar to the preceding; one pair of large window curtains, and one pair of smaller curtains trimmed with different fringe.

Large curtains: Length, 11 feet 2 inches; width, 6 feet 8 inches

Small curtain: Length, 9 feet 8 inches; width, 4 feet 4 inches

485. PAIR LOUIS XIII LEAF-GREEN SILK DAMASK HANGINGS

Allover design of cusped and latticed frames of interlacing strap-work, supported by jardinières at the intersections and enclosing symmetrical leafage devices enriched with carnation-heads and *fleurs-de-lys*. Trimmed with silk fringe.

Length of each, 8 feet 2 inches; width, 4 feet

486. SET OF IVORY SILK BROCADE BEDROOM HANGINGS

Louis XVI Period

Comprising pair of window hangings, fringed valance and ivory silk coverlet for single bed, banded with brocade and fringed. *Damassé* with an allover design of floral ogivals and brocaded with a *semé* pattern of tiny nosegays of pink roses, mauve and salmon-pink asters, and blue cornflowers and forget-me-nots.

Window hangings: Length of each, 10 feet 6 inches; width 4 feet 4 inches

487. THREE LENGTHS OF IVORY SILK BROCADE Louis XVI Period

To match the preceding. In fine preservation.

Total length, 6 yards 30 inches; width, 46 inches and 34 inches

488. PAIR CRIMSON SILK DAMASK PORTIÈRES

Italian, Late XVII Century

Bold symmetrical design of ogival frames of leafage, enclosing large symmetrical foliage devices with garlands and outcurving sprays of flowers. With two pairs of tassels.

Length of each, 9 feet 5 inches; width, 4 feet

489. SET OF BROCADED SKY-BLUE SILK TAFFETAS

BEDROOM HANGINGS

Louis XVI Style

Comprising coverlet for single bed, hanging for canopied bed, bolster cover, small portière and pair of large window hangings. All of pale blue silk taffetas brocaded in ivory with small detached floral sprays. Completely trimmed with fringe, braid, tassels, etc., and lined.

Window curtains: Length of each, 9 feet; width, 6 feet 3 inches

Portière: Length, 7 feet 2 inches; width, 4 feet 2 inches

490. TWO PAIRS SHOT SILK TAFFETAS PORTIÈRES

Comprising pair of large and pair of small curtains. Of pinkish gray silk taffetas, ruched, trimmed with braid and fitted with rings.

Large portière: Length, 9 feet 2 inches; width, 6 feet 2 inches

Small portière: Length, 7 feet; width, 6 feet 2 inches

491. SET OF BLUE SATIN BOUDOIR HANGINGS WITH

LAMPAS BORDERS

Louis XVI Style

Comprising two pairs of large hangings and ten variously shaped small tasseled side draperies, in brilliant blue satin; the hangings with a lampas border brocaded in colored silks with trophies of flowers and quivers, doves, blossom sprays and other period motives.

Hangings: Length of each, 11 feet 6 inches; width, 5 feet 2 inches

492. WALL COVERING OF DULL GARNET VELVET

Heavy velvet of deep tone *frappé* with a design of nail marks. Assorted lengths and widths. [Some pieces need repair.]

[END OF SECOND SESSION]



No. 695. IMPORTANT ITALIAN RENAISSANCE CARVED, GILDED AND
POLYCHROMED DOORWAY

THIRD SESSION

Friday, January 6, 1928 at 2 p.m.

Catalogue Numbers 493 to 701 Inclusive



PRINTS AND DRAWINGS

493. STIPPLE ENGRAVING, PRINTED IN
COLOR By Demarteau, after Boucher
IDEAL HEAD. Head of a young woman with long black hair, turned upwards and away from the observer to the right, exposing the beauty of the throat. Framed.
Height, 8¾ inches; width, 6¾ inches
494. ENGRAVING By W. Ryland, after Boucher
LES GRÂCES AU BAIN. Partly draped figures of the Three Graces with two putto attendants, in a deep walled garden surrounded by trees. Published by Buldet, Paris, rue de Gesvres, *Au Grand Coeur*.
Height, 15½ inches; width, 10½ inches
495. PAIR STIPPLE ENGRAVINGS, PRINTED
IN COLOR By J. R. Smith, after George Morland
[A] THE BOUDOIR. Figure of a woman in voluminous white muslin dress and cap, seated at a table, a spaniel at her feet. [B] THE FAIR GARDENER. A lady in white dress with an enormous feathered black hat, sprinkling a bush with a watering can; at her right side, a dog. Framed.
Ovals: Heights, 11¼ inches and 9½ inches
496. PAIR EARLY AMERICAN COLOR
PRINTS By Cartwright, after G. Beck
VIEWS OF THE POTOMAC. Two views of falls on the Potomac River, with wooded shores at either side. In the foreground are men fishing at the foot of the Cascades.
Height, 16 inches; length, 22½ inches

497. MEZZOTINT ENGRAVING, PRINTED

IN COLOR

By L. F. Mariage, after Bertin

BACCHUS ET ARIANE. The scantily draped figure of Ariadne surrounded by nymphs and putti amid the castles and wooded groves of the island of Naxos. At the right the nude figure of Bacchus with ivy-wreathed head, staff and blue cloak, leaning against a pillar and raising his glass to the touch of a flying cupid. Published at Paris, *chez Bance, rue Séverin, 115*. Framed.

Height, 16½ inches; length, 23½ inches

[Companion to the following]

[See illustration on opposite page]

498. MEZZOTINT ENGRAVING, PRINTED

IN COLOR

By L. F. Mariage, after Bon Boulogne

NAISSANCE DE BACCHUS. Wooded landscape with a stream in the right foreground. A group of scantily draped daughters of Atlas are receiving the infant Bacchus from the arms of Hermes. Framed.

Height, 16½ inches; length, 23½ inches

[Companion to the preceding]

[See illustration on opposite page]

499. PAIR WATER-COLOR DRAWINGS French School, XVIII Century

[A] LA BAIGNEUSE. Scantily draped figure of a shepherdess bathing in a pool, a lamb and her basket beside her. [B] DIANE. Figure of a nymph seated on a rock, a dog at her feet. Framed.

Height, 6½ inches; width, 3¾ inches

From G. Vignerot, Paris

500. PASTEL DRAWING

After François Boucher

LES BAIGNEUSES. Figures of three scantily draped nudes bathing in a tiny pool surrounded by flowering shrubs; behind are tall trees and a stone lodge. Framed.

Height, 13¾ inches; width, 10½ inches

501. PENCIL AND CRAYON DRAWING

[?] Louis Leopold Boilly, 1761-1845

POISSON D'AVRIL [*April Fool*]. Head of a youth with Venetian cap and ruff, the cup hilt of a rapier projecting from under his left armpit. Inscribed: POISSON. Framed.

Height, 12¼ inches; width, 8½ inches



Nos. 497-498. MEZZOTINT ENGRAVINGS, PRINTED IN COLOR



NO. 506. PENCIL AND GOUACHE DRAWING

502. PAIR WASH DRAWINGS Italian School, Late XVII Century
CLASSICAL LEGENDS. [A] Procession of putto musicians and torch-bearers, a king and men and women accompanying a litter containing the figure of a goddess and making its way up the side of a wooded hill. [B] Draped classical portico with figures of three goddesses in conversation; without are Jupiter and Juno riding the clouds. One signed at lower right with the initial S. Tortoise-shell and wood frames.
Height, 7¼ inches; length, 9¼ inches
503. CRAYON DRAWING French School, XVIII Century
LA CHASSERESSE. Half-length figure of a young woman wearing a Louis XVI straw hat, and hunting whip; profile to the left, the head turned towards the observer. Blue paper.
Height, 15 inches; width, 10 inches
504. DECORATIVE PAINTING IN
GOUACHE By G. Husson, XVIII Century
PAYSAGE AVEC RUINES. In the foreground the ruins of a classical temple overrun with green undergrowth; among the fallen columns and pillars are the figures of three women. In the distance, mountain landscape with the ruins of a viaduct. Signed at lower left, G. HUSSON.
Height, 16½ inches; width, 11¼ inches
505. WATER-COLOR DRAWING School of David Teniers the Younger
JEUX D'ENFANTS. Landscape with a thatched and gabled barn in the foreground and trees and a well at the right. A group of children is playing outside the barn in the presence of two or three peasants. Framed.
Height, 11¼ inches; length, 15 inches
506. PENCIL AND GOUACHE DRAWING John Russell, R.A., 1745-1806
THE YOUNG MOTHER. Half-length figure of a young girl with brown hair, wearing a cap with three feathers and a loosely draped terracotta robe, hung with fur on the left shoulder. The head of a baby appears behind the neck of the mother.
Oval: Height, 11 inches; width, 9¼ inches

[See illustration on opposite page]

507. PEN AND WATER-COLOR

DRAWING

Giovanni Paolo Pannini, 1695-1768

THE RAPE OF THE SABINES. In the foreground, the tall Corinthian columns and arches of a classical building, with a statue of Hercules at the right, ruined fragments of masonry lying on the ground. A group of Sabine women are in the act of being seized by soldiers. In the distance at the left, a peristyle surrounding a court where the soldiers are taking the remainder of the women prisoners.

Oval: Height, 23 inches; width, 19½ inches

508. DRAWING IN SEPIA WATER-COLOR

French School, XVIII Century

SUMMER LANDSCAPE. At left and right, rocky cliffs with trees, a river flowing at the foot of the right foreground. In the middle distance a mill; on the left bank, a woman with a mule.

Height, 10 inches; length, 13½ inches

From G. Vignerón, Paris

509. PAINTING IN GOUACHE

Claude Hoin, 1750-1817

A park richly wooded with trees and enlivened by statuary; groups of men and women in the costume of the late eighteenth century are strolling about or chatting idly. Framed.

Height, 14¼ inches; length, 21 inches

Note: A companion piece to the above was sold in the Beurdeley Collection, Paris, March, 1905.

510. TWO COMPANION PAINTINGS IN GOUACHE

Italian School

VIEWS OF ROME. One depicting the Colosseum, the other ruined columns of Roman temples outside the walls of the town. Figures of peasants—men and women—in gaily colored costumes among the waste land in the foreground. Old gilded frames.

Height, 20 inches; length, 26 inches

[Companion to the following]

511. TWO COMPANION PAINTINGS IN GOUACHE Italian School
VIEWS OF ROME. One depicting the ruined walls of a fortress, the other Romanesque buildings and churches on the walls of the city; figures of peasants in gaily colored costumes among the grass and tree stumps of the waste land. Old gilded frames.

Height, 20 inches; length, 26 inches

[Companion to the preceding]

512. PAIR DECORATIVE FLOWER PAINTINGS Flemish School, XVIII Century
Lavish bouquets of red and white roses, cornflowers, asters, irises, delphiniums, violets, etc., against light blue backgrounds. Framed.

Ovals: Height, 8 inches; width, 6 inches

513. DECORATIVE OIL PAINTING By E. Pignet, after Trevisani
THE DEPOSITION OF CHRIST. Figure of the wounded Savior borne tenderly by two cherubs and figures of angels. Signed at the lower left. The original is in the Galleria Rospigliosi.

Height, 11¼ inches; width, 8½ inches

SMALL BRONZES, SCONCES AND SANCTUARY LAMPS ENGLISH AND ITALIAN FURNITURE

514. PAIR SMALL CUIVRE DORÉ AND MARBLE ANIMAL STATUETTES French, XVIII Century
Each chiseled in the form of a poodle seated on an oval base; oval marble plinth with a rim of *cuivre doré* beading.

Height, 3 inches

515. GEORGIAN BRONZE ORNAMENT
Massive lion's head, hollow-cast; dark, thick patina.

Height, 4½ inches

516. CUIVRE DORÉ AND MARBLE FINIAL FIGURE French, XVIII Century
Figure of a nude putto holding a staff and seated on the stump of a fluted marble pillar. Circular marble base with a ring of *cuivre doré* husk ornament.

Height, 6 inches

517. SET OF FOUR GILDED BRONZE FINIALS

In the form of winged putti, with dolphin legs. Varied patina.

Length, 6½ inches

518. CUIVRE DORÉ FIGURE OF A HOUND
ON MARBLE BASE

French, XVIII Century

Beautifully modeled seated figure of a greyhound with crossed fore-paws; on oval white marble base.

Length, 8½ inches

519. GILDED BRONZE GROUP

Italian, XVIII Century

Three angel heads, one placed above the other two, the wings extended. The motive derives from Raphael's Sistine Madonna. Red velvet stand.

Width, 7½ inches

520. CHISELED BRASS WALL APPLIQUÉ

French, XVIII Century

Consisting of a festooned and leaved *appliqué* shield surmounted by a coronet projecting from the wall.

Height, 8 inches

521. EIGHT LOUIS XVI GILDED BRASS CHENET ORNAMENTS

Each in the form of a nude winged bacchic putto astride a cornucopia of fruits.

522. LOT OF ASSORTED CUIVRE DORÉ

AND BRONZE ORNAMENTS French, XVIII and XIX Centuries

Comprising pair *cuivre doré* putti figures, bronze knocker, *cuivre doré* scrolled wall *appliqué*, and *cuivre doré* figure of a nymph seated and hammering on a horseshoe, by Recipon.

523. SET OF SEVEN FER CISELÉ DOOR APPLIQUÉS

T-shaped, each beautifully chiseled in *mezzo-rilievo* with groups displaying nude putti fishing, playing, wrestling with lions, goats, or chimeras, a river god, and a draped female goddess.

Length, 11 inches

524. COLLECTION OF TWENTY-EIGHT CHISELED CUIVRE DORÉ
APPLIQUÉ ORNAMENTS French, mainly XVIII Century
Comprising wreaths, quivers, capitals, winged cherubs' heads, festooned scrollings, et cetera.
525. PAIR LOUIS XVI CUIVRE DORÉ WALL SCONCES
In the form of long hanging tassels, into which are tied with bow-knots three branches of oak leaves supporting floral *bobèches*. Fitted for electricity.
Height, 22 inches; extension, 6½ inches
526. TWO GILDED BRONZE FIGURES OF ANGELS
The angels are winged; one looks upward, the other downward. Each is enveloped in a flowing drapery. Placed on a red velvet easel.
Height, 10 inches
527. PAIR CARVED AND GILDED WALL BRACKETS Régence Period
Shaped top with pendent tasseled valance; on a voluted support with latticed frame, bordered by interlacing scrolled strapwork enriched with leafage.
Height, 14 inches; width, 12 inches
528. MINIATURE WALNUT MARQUETERIE
CABINET Italian, Late XVII Century
Oblong box inlaid on all sides with landscapes having ruined arches in the foreground; the top with formalized blossoms and fruit. Fall-front having reverse inlaid with floral scrollings, and tiny cupboard with six small drawers having fronts inlaid with minute marqueterie of buildings.
Length, 5 inches
529. CHINESE CARVED TEAKWOOD LANTERN OF LONGEVITY
Square, with shoulder, crown and angles elaborately carved with pierced fretwork of floral scrollings; on square carved stand. Four glazed sides painted with *Shou* emblems and bats, symbols of Longevity.
*Height of lantern, 15½ inches
Height of stand, 8½ inches*

530. PEKING ENAMEL PLATE

Chia Ch'ing

Large circular plate in white enamel, beautifully painted with a mass of pink and aubergine peonies, lotus and hawthorn blossoms, camellias, etc., and green leafage; *cavetto* with chrysanthemum blossoms amid leaf scrollings in a pale green ground, alternating with reserved cartouches painted with flowers and peaches.

Diameter, 14¾ inches

531. LOUIS XVI CARVED AND GILDED WALL ORNAMENT

In the form of a bow with imbricated handle, on to which two arrows are tied with a knotted ribbon.

Length, 37½ inches

532. FOUR RENAISSANCE CHISELED BRONZE CANDLESTICKS

Balustered vase decorated with acanthus leafage and mascarons, with broad circular base similarly enriched. Fitted for electricity, with sham candles and gold lace shades.

Height, 16½ inches

533. FOUR RENAISSANCE CHISELED BRONZE CANDLESTICKS

Similar to the preceding.

534. FOUR LOUIS XVI CUIVRE DORÉ WALL SCONCES

In the form of a volute-shaped plaque surmounted by a festooned urn and supporting three upcurved arms for lights, enriched with leaves and fitted for electricity.

Height, 20 inches; extension, 9½ inches

535. FOUR ITALIAN BRONZE CHERUB APPLIQUÉS

Graceful figures of putti, their naked bodies emerging from a mass of acanthus leafage and supporting a leaved *bobèche*. Fitted for electricity.

Height, 12½ inches; extension, 10 inches

536. LAQUÉ AND PARCEL-GILDED MIRROR FRAME

Italian Rococo

Upright molded frame crested by pairs of rococo volutes, centred with gilded leafage and having pendants of gilded husks.

Height, 20 inches; width, 16 inches

537. SET OF CARVED IVORY CHESSMEN

Complete set of beautifully carved men in polished ivory, one-half painted scarlet. [Red queen needs repair.]

538. EBONY AND IVORY MARQUETERIE TRIC-TRAC
AND CHESS BOARD, WITH MEN

Spanish, XVII Century

Folding board beautifully inlaid on the exterior with a checker board in ivory alternating with ebony squares inlaid with mosaic tile figures; together with borders of coral stems and baskets of flowers. The interior for *tric-trac* in ebony, centred with two oblong plaquettes inlaid with vases and baskets of flowers in ivory, exotic woods and *bois vert*. Together with thirty turned ivory and ebony men.

539. INLAID EBONY AND MOTHER-OF-PEARL TRIC-TRAC AND
CHECKER BOARD, WITH IVORY MEN

Backgammon board in the form of two volumes entitled VIEWS ON THE RHINE; the exterior inlaid in mother-of-pearl for a chess board, the interior in red leather for backgammon, with a pair of dice cups. Together with thirty turned and polished ivory men, one half painted red.

540. LOUIS XVI FINELY CARVED BEECHWOOD ORNAMENT

In the form of two beaded oval medallions festooned with entwined swags of flowers, pendent from a bowknotted ribbon and hung below with drapery through which are thrust branches of laurel and bay leaves, and which supports the figures of two doves. Mounted on blue silk; in a glass case.

Height, 16 inches; width, 11½ inches

541. PAIR CUIVRE DORÉ CANDLESTICKS

Louis Philippe Period

Graceful tapering round shaft entwined with husks and leaves; round base. Fitted with electric candle.

Total height, 16½ inches

542. PAIR CUIVRE DORÉ WALL SCONCES

Louis XVI Style

A ram's head centres three curved and leaf-enriched arms, supporting vase *bobêches* with leaf-chiseled grease-trays; above the head is a festooned urn finial supported on a pair of volutes.

Height, 21 inches; extension, 9½ inches

543. PAIR CUIVRE DORÉ VASES ON MARBLE PLINTHS
Globular tall-necked vase with twisted loop handles; chiseled in *in-
taglio* with medallions of blossoms between which are cusped scrollings
of strapwork. Square statuary marble base.
Total height, 11½ inches
544. REPOUSSÉ SILVER HANGING LAMP Italian, XVIII Century
Lobed vase-shape, with rococo scrollings and floral ornament; support-
ing an arch of four C-scrolled arms. Supported by scrolled chains
from a *repoussé* bell coronet.
Height, 44 inches
545. CUIVRE DORÉ AND CHAMPLEVÉ ENAMEL HANGING
CHANDELIER
Coronet with six scrolled arms supporting candle *bobêches*, and
suspended by chains; supporting also a glass oil lamp, with *cuivre
doré* counterweight. Enamel decorative lines in dark blue and green.
Height, 58½ inches
546. PAIR GILDED AND POLYCHROMED WROUGHT IRON SCONCES
In the form of naturalistic spiraled branches bearing leaves, flowers,
and bunches of cherries and grapes, the former gilded, the flowers and
fruit polychromed.
Height, 19 inches; width, 24 inches
547. CARVED AND GILDED MIRROR FRAME Louis XV Period
Upright molded frame, surrounded by pierced rococo scrolled leafage,
enriched with flowers.
Height, 24 inches; width, 17 inches
548. PAIR CUIVRE DORÉ WALL SCONCES Louis XVI Style
In the form of a voluted pedestal surmounted by a festooned flaming
urn, and supporting two looped arms for lights with *bobêches* chiseled
with oval cartouches. Fitted for electricity.
Height, 17 inches; extension, 6½ inches
549. PAIR LOUIS XV POLYCHROMED IRON AND PORCELAIN
WALL SCONCES
Rocaille-scrolled *appliqués* supporting three scrolled and twisted
branches of leafage, and terminating in *bobêches* fitted for electricity.
Enriched with colored Dresden porcelain flowers.
Length, 19½ inches

550. TWO CARVED AND PARCEL-GILDED
WALNUT STATUETTES Italian, Late XVIII Century
Standing figures of a Roman soldier in armor bearing a scrolled shield,
and the robed and hooded Mary Magdalene, holding a pot of oint-
ment.
Height, 37 inches
551. TWO CARVED AND PARCEL-GILDED
WALNUT STATUETTES Italian, Late XVIII Century
Erect male and female figures, the male scantily draped and probably
representing Apollo; the woman, Aphrodite. Square bases.
Heights, 37 inches
552. CARVED AND GILDED MIRROR FRAME Italian, Louis XV Period
Upright molded frame, enclosed by elaborate pierced rococo leaf
scrollings embellished with flowers.
Height, 23 inches; width, 17 inches
553. REPOUSSÉ BRASS AND GILDED WOOD
HANGING LAMP Italian, XVII Century
Inverted bell-shape, with leafage and cherub heads and enriched with
a wreath, applied scrolling and mascarons, together with a fruit
pendant. Fitted for electricity. [Reconstructed].
Height, 30 inches
554. TWO LOUIS XVI GILDED SIDE CHAIRS IN CUT VELVET
Oval back with flower cresting, on two reeded supports; flower-carved
rail, round fluted tapering legs. Covered in old sage-green cut velvet,
with serpentine floral design.
555. LAQUÉ MUSIC CABINET Louis XV Style
Oblong top, front with single drawer and six open shelves. Finished
green with gilded molding. Green silk damask curtain.
Height, 40½ inches; width, 23 inches

556. ACAJOU OVAL TILTING-TOP SERVING TABLE Louis XVI Style
Oval top of white tapestry marble with three-quarter gallery; folding and supported on slender rotating cross gates.

Height, 28½ inches; diameter, 34 inches

557. TWO RENAISSANCE CARVED WALNUT PEDESTALS
Shaped molded and dented top. Supported by three scrolled terminals having winged *amorini* heads before Ionic capitals, festoons of drapery to Ionic heads, pendants of fruit and lion-paw feet. On molded base.

558. GILDED WROUGHT IRON CHANDELIER Italian, XVIII Century
Central part supporting three tiers of gilded acanthus leaves and flowers, the lowest with five oval cartouches pendent with the Cross and the Keys of St. Peter; five scrolled arms for lights.

Height, 41 inches

559. PAIR SILVER-PLATED CANDLE-STICKS Italian, Early XVIII Century
Baluster shaft of triangular section enriched with scrolled arabesques, husk drops and leafage. Scrolled base with medallion of the Virgin and Child; claw feet.

Height, 40 inches

560. CARVED WALNUT GIRANDOLE MIRROR XVII Century
Oval mirror bordered with carving of serpentine branches of leafage with pendent husks, surrounded by scrolled acanthus pierced by three ostrich feathers. Fitted for electricity.

Height, 28 inches; width, 17 inches

561. REPOUSSÉ SILVER HANGING SANCTUARY LAMP Italian, Late XVII Century
Horizontally lobed body, *repoussé* with two cartouches enclosed by scrollings and acanthus leafage, with wreaths and leaf borders; supported by quatrefoil chains pendent from a bell coronet.

Height, 39 inches

562. REPOUSSÉ SILVER HANGING LAMP
OR FLORIÈRE Italian, XVIII Century
Gadrooned vase-shape, with border of echinus ornament; three scrolled
arms with chain supports. Glass liner.
Height, 40 inches
563. TWO DECORATED LAQUÉS AND GILDED
ARMCHAIRS Italian, Directoire Period
Scrolled back with *ajouré* splat of latticed and looped ribbon motive
enclosing two small plaquettes painted with cherubs and musical in-
struments. Open down-curved arms on trumpet-turned supports,
round legs enriched with gilded spiral fluting, claw feet. *Canné* seat.
564. PAIR CARVED AND GILDED WALL
MIRRORS Italian, XVIII Century
Oval, crested by a winged cherub head flanked by festooned acanthus
scrollings, and centred with a floral rosette at the foot. Old mirrors.
Height, 31 inches; width, 22 inches
565. REPOUSSÉ SILVER HANGING LAMP Italian, XVIII Century
Three chains of small bell-shaped cups support a lamp with angular
volute handles hung with festoons of flowers and body enriched
with *appliqué* of leaf scrollings centred with three oval caryatids, to-
gether with bands of gadrooning, echinus, and plantain leaf ornament.
Surmounted by a globe of crystal beads. Fitted for electricity.
Total height, 41½ inches
566. SMALL INLAID KINGWOOD AND TULIPWOOD
CHEST-OF-DRAWERS Louis XVI Style
Oblong top with concave frieze inlaid with striped marqueterie orna-
ment and having single drawer; chamfered pilaster enclosing five long
drawers, feather-paneled like the top in tulipwood and banded in
kingwood. Valanced apron and cabriole legs with *cuirre doré* claw
feet.
Height, 45 inches; width, 24½ inches

567. THREE CARVED AND TURNED WALNUT AND
DAMASK STATE CHAIRS Tuscan Baroque
Tall serpentine arched back, open molded and voluted arms on baluster-turned supports, turned and blocked legs, one with different underframing. Back and seat in olive-green silk damask with Louis XIV design.
568. CARVED WALNUT CHAIR Italian Renaissance
Cartouche-shaped back with hand-hole forming the mouth of a satyr mask, and further enriched with dolphins and additional satyr mask. Molded seat; tapering fluted legs. [Restored.]
569. PAIR CARVED AND GILDED GIRANDOLE
MIRRORS Italian, XVIII Century
Upright, with cusped arched head and molded frame, simply enriched at the base with a single candle *bobèche* supported on rococo leafage. Original mirror.
Height, 26 inches; width, 13 inches
570. GILDED EAGLE GIRANDOLE MIRROR XVIII Century
Convex mirror in circular frame enriched with turned balls; at the base are two coiled serpents, at the side two scrolled arms of Adam design for lights. Elaborate cresting of a wreath and trailing ribbon ornament surmounted by an eagle with spread wings standing on a globe.
Height, 51 inches; width, 32 inches
[See illustration on opposite page]
571. OCTAGONAL MIRROR Venetian, XVIII Century
Frame enriched with bevels of glass, painted in white with scrolling floral branches and parted by moldings formed of glass rods, enriched at the angles with glass leafage ornament and rosettes. [Needs slight repair.]
Height, 39½ inches; width, 34 inches



No. 570. GILDED EAGLE GIRANDOLE MIRROR



No. 572. INLAID SATINWOOD SUITE

572. INLAID SATINWOOD SALON SUITE Sheraton Style
Comprising three arm and three side chairs. Open shield-shaped back, splat with open vase filled with bouquet of flowers, enriched with ribbon festoons at sides. On tapering square legs having stock toes. Open scrolled arms and legs inlaid with lyre and husk motives. Seat covered in broadly striped green silk.

[See illustration on opposite page]

573. INLAID SATINWOOD OVAL BREAKFAST TABLE Sheraton Style
Oval top, enriched with husk and shell oval medallion, boxwood border with leaf and berry wreath; finished with tulipwood bands. Frieze adorned with paterae, over tapering square legs having stock toes and open incurved stretchers; the legs inlaid with pendent husks.
Height, 28¾ inches; length, 53½ inches

574. PAIR REPOUSSÉS SILVER AND CUIVRE
DORÉ SANCTUARY LAMPS Italian, XVIII Century
Trilateral body with gadrooned centre, the shoulder and base *repoussé* with husks, rosettes and ribbon medallions of emblems; at the angles three leaf-scrolled arms, each supporting two candle *bobêches*. Supported by three brass chains, fitted with two groups of crystal beads. Arranged for electricity.
Height, 46 inches

575. MAHOGANY AND PALISSANDRE
SERPENTINE-FRONT COMMODE Italian, Late XVIII Century
Oblong top with serpentine-front having outset fluted corner pilasters; paneled with kingwood and inlaid with delicate scrolling stalks of husks. Front with two small and three long serpentine drawers similarly paneled and inlaid, and fitted with octagonal brasses stamped with formalized garden scenes with birds, etc. Fluting and capitals of pilasters picked out with gilding. With shaped cover of mulberry satin damask.
Height, 40½ inches; length, 52½ inches

576. CRIMSON LAMPAS AND CARVED ACAJOU DINING ROOM SUITE, AFTER JACOB Louis XVI Style
Yoke-shaped open back with vase splat of five members; open arms with armpads on fluted baluster supports, round fluted tapering legs. Covered in rose-crimson satin lampas with design of flowers and drapery framing a balustraded classical ruin spouting fountains of water, and supporting two cherub musicians.

577. ACAJOU OVAL DINING TABLE Louis XVI Style
Oval top with plain frieze, on four round tapering and fluted legs joined by incurvate X-stretcher, centred with a patera rosette.
Height, 29 inches; length, 7 feet 6 inches

578. CARVED AND PARCEL-GILDED WALL MIRROR Louis XVI Period
Upright frame with beading and egg-and-tongue molding; crested by the royal escutcheon of France flanked by eagles' wings and festoons of laurel, with pendent swags of leaves at the ends and sides.
Height, 63½ inches; width, 42½ inches

Note: The above is after an *orfèvrerie* design for a frame, by the celebrated eighteenth century goldsmith François-Thomas Germain.

579. CARVED AND PARCEL-GILDED WALL MIRROR Louis XVI Style
To match the preceding, and copied from it.

580. CARVED WALNUT DANTESQUE CHAIR Italian, XVI Century
Serpentine adjustable crowning rail enriched with dolphins; rosetted and scrolled open arms. Curule seat and legs adorned with scrolled floral motives and shaped cross stretchers. Seat in crimson velvet.

[See illustration on opposite page]

581. TAPESTRY CARVED AND GILDED STATE ARMCHAIR Louis XIV Period
Oblong back, down-curved and voluted arms on scrolled supports enriched with acanthus leafage; square tapering legs with leaf-enriched blocks and leaf-voluted H-stretcher. Back and seat in fine French floral tapestry of the period.

[See illustration on opposite page]



581

No. 580. CARVED WALNUT DANTESQUE CHAIR
No. 581. TAPESTRY CARVED AND GILDED STATE CHAIR



580



No. 583. PAIR ROCOCO FINELY CARVED AND GILDED
WALL MIRRORS

582. PAIR CARVED AND GILDED MARBLE
CONSOLE TABLES

Louis XIV Period

Semi-oval top with white marble tablet and *ajouré* frieze pierced with trails of flowers and ribbons; on two voluted incurvate supports rich with leafage, and semi-oval bases, supporting miniature trophies and wreaths of laurel. [Restorations.]

Height, 34½ inches; length, 54 inches

583. PAIR ROCOCO FINELY CARVED AND
GILDED WALL MIRRORS

Florentine, XVIII Century

Cartouche-shaped, enriched at the base with a shell-crowned mascarón, the sides with trailing branches of blossoms and two profile masks. Crested by the figure of a peasant cavorting on top of a canopy in the Chinese style. Original etched glass mirror.

Height, 40 inches; width, 21 inches

[See illustration on opposite page]

584. SHERATON HALF-ROUND INLAID

SATINWOOD CABINET

English, XIX Century

Molded top, enriched with scrolled and wreathed shell and demi-medallion, and vase beautifully scrolled with delicate acanthus leaves and husks, within a laurel and berry border. Front fitted with long central drawer flanked by two hinged corner drawers; two central enclosing doors below, flanked by doors enclosing corner cabinets. The frieze drawers inlaid with scrollings of acanthus leaves and shell motives over husked pilasters, the four doors with oval boxwood medallions. On tapering square legs, enriched with tulipwood bandings.

Height, 3 feet 2 inches; length, 4 feet 7 inches

[See illustration on opposite page]

585. TUSCAN RENAISSANCE CARVED WALNUT CREDENZA

Oblong overhanging top, deeply paneled frieze with two drawers flanked by acanthus scrolled brackets; two paneled doors centred with rosettes and bronze knob handles, paneled stiles with pendent acanthus leafage at corners. Molded base.

Height, 44½ inches; length, 60 inches

586. LOUIS XIV CARVED AND GILDED SETTEE AND
TWO ARMCHAIRS

Rectangular backs, down-curved and voluted arms on scrolled supports enriched with acanthus leafage; quadrangular legs with leaf-carved blocks and elaborate leaf-voluted H-stretchers centred with clusters of roses and violets. Back and seat in Louis XIV Nattier-blue satin damask.

Length of settee; 59 inches

587. LOUIS XIV CARVED AND GILDED SETTEE AND
ARMCHAIR

Similar to the preceding.

Length of settee; 59 inches



No. 584. SHERATON HALF-ROUND INLAID SATINWOOD CABINET



No. 588. SUITE OF EIGHT FINELY CARVED CHIPPENDALE GOTHIC
DINING CHAIRS

588. SUITE OF EIGHT FINELY CARVED CHIPPENDALE GOTHIC
DINING CHAIRS

Fan-back, with elaborate rococo splat centred with pointed Gothic arches and enriched with leafage, the uprights also carved in low relief with pointed Gothic arches. Bowed leaf-carved arms on incurvate supports enriched with acanthus; cabriole legs enriched with profuse floral carving and terminating in dolphin heads. Green leather seat.

[See illustration on opposite page]

589. FOUR ITALIAN RENAISSANCE WROUGHT IRON TORCHÈRES

Round knopped shaft on cusped tripod foot and supporting a circular grease tray with cylindrical *bobèche*.

Height, 51 inches

590. CHINESE SIX-FOLD COROMANDEL LACQUER SCREEN

Black ground with incised decoration in colored lacquers of a continuous scene depicting a Buddhist priest with attendants within a shrine, beside which are balustrades and rockery; before the house, in the garden, numerous personages bearing offerings, etc. At head and foot are six panels with sprays and vases of flowers, utensils and the like. On the back of the screen are variously shaped medallions, five on each fold, painted with rocky landscapes, flowers, priests and acolytes, utensils and songbirds.

Height, 6 feet 10 inches; length, 7 feet 6 inches

591. ITALIAN RENAISSANCE CARVED AND GILDED CATHEDRAL
TORCHÈRE, ON ROMAN MARBLE BASE

Triangular base chiseled with rams' heads at the corners and enriched with mascarons terminating in leaf scrollings; on three claw feet. Each supporting a carved, gilded, and balustered stand enriched with acanthus leafage, imbricated and having a square interruption with four concave niches painted with figures of saints and an escutcheon of the Cardinal De Trani.

Total height, 5 feet 1 inch

592. MASSIVE CARVED WALNUT CABINET TABLE Spanish Baroque

Oblong top, the edge carved with echinus ornament and supported on four fluted Corinthian columns; deep underbody carved with borders of rosetted lattice ornament, rosetted and fluted stiles and two doubly paneled doors centred with square rosettes ornamented with grinning masks.

Height, 28½ inches; length, 6 feet 5½ inches.

593. MAMMOTH REPOUSSÉ SILVER CATHEDRAL

HANGING LAMP

Italian, XVII Century

Enormous vase-shaped lobed body with rosetted pendant elaborate with spiral whorls supporting floral festoons, acanthus leafage, roses and other motives. From it spring three leaf-scrolled arms for lights, alternating with which are three nude cherub figures supporting cornucopiae, each with four curving branches terminating in *bobêches* fitted with crystal beads. Supported by three scrolled chains from a *repoussé* coronet with pendants of fruit and two hanging globes of crystal beads. Fitted for electricity.

Height, about 8 feet 6 inches

[See illustration on opposite page]

594. CARVED WALNUT REFECTORY

TABLE

Italian XVI Century Style

Oblong clamped top; spirally gadrooned frieze, enriched with husk motives and supplementary moldings. Supported on an arcading with four quadrangular pillars enriched with fluted tapering pilasters and open scrolled brackets, and resting on a broad molded base.

Height, 37 inches; length, 10 feet

595. CARVED WALNUT CASSONE WITH ARCHAISTIC FIGURES

Panel front enriched with three rows of curious figures: birds, dwarfs, musicians, men-at-arms, and horsemen with scimitars. Claw feet.

Height, 24 inches; length, 62 inches

FLEMISH VERDURE TAPESTRIES

596. LOT OF FLEMISH VERDURE TAPESTRY

FRAGMENTS

XVII Century

Five narrow strips with tree-trunks, leafage and flowering shrubs, with vistas of landscapes; in blues, greens, yellows, tan and ivory.

597. TWO PANELS OF FLEMISH VERDURE

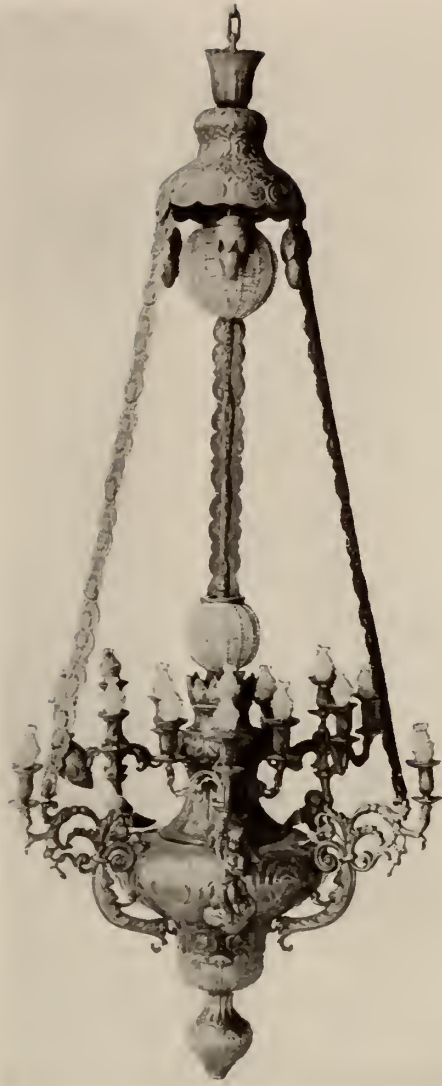
TAPESTRY

XVII-XVIII Century

[A] Small panel of verdure, with large *chouxfleurs* leafage. [B] Narrow panel of eighteenth century Flemish verdure tapestry, with tall trees and sunlit leafage.

[A] Length, 3 feet 5 inches; width, 1 foot 10 inches

[B] Length, 6 feet 7 inches; width, 2 feet



No. 593. MAMMOTH REPOUSSÉ SILVER CATHEDRAL
HANGING LAMP

598. AUBUSSON FLORAL TAPESTRY Louis Philippe Period
Ground of chocolate-brown, woven with an oblong panel in sea-green patterned with scrolling leaves, with nosegays of red and white roses at the corners; centred with a scrolled cartouche developing a bunch of garden flowers in an ivory ground.
Length, 5 feet 8 inches; width, 2 feet 4 inches
599. OUDENAARDE VERDURE TAPESTRY PANEL XVIII Century
Tree tops, with masses of dark green verdure lighted yellow by the sun; below are a squirrel and a vulture, gazing at each other.
Height, 3 feet 6 inches; width, 4 feet 8 inches
600. FRAGMENTS OF AN OUDENAARDE VERDURE TAPESTRY XVIII Century
A stream in the foreground, on the bank of which is a brown heron bending over to seize an eel; the rest of the foreground filled by masses of large-leaved verdure against a background of Vandyke-brown. At the left a clearing with a stream flowing between wooded banks, a *château* in the middle distance. In four pieces.
601. FLEMISH SILK-WOVEN VERDURE TAPESTRY PANEL Late XVII Century
LANDSCAPE WITH A CHÂTEAU. Tall trees, with masses of sunlit blue and green verdure in the foreground, rising from grassy meadows; a swan is swimming on the surface of a placid stream. In the middle distance the turrets of a *château*, amid thick woods.
Height, 6 feet 1 inch; width, 2 feet 8 inches
602. LILLE VERDURE TAPESTRY PANEL Late XVII Century
LANDSCAPE WITH STREAM. In the foreground a grassy mound in the shadow of a huge beech tree, heavy with dark foliage; the calm waters of a stream curve round a knoll in the middle distance, with sunlit hills in the background.
Height, 6 feet 2 inches; width, 3 feet 7 inches
603. TWO FLEMISH VERDURE TAPESTRY COLUMNS XVII Century
Tall trees with dark blue and yellow leafage, standing in meadows with flowering shrubs; vistas of sunlit country with buildings in the distance.
Height, 9 feet 5 inches; width, 1 foot 3 inches

604. FLEMISH RENAISSANCE TAPESTRY BORDER Late XVI Century
Golden-yellow ground, woven with bunches of flowers and fruit and green leafage. Flanked by seated figures of winged sphinxes; centred with two allegorical female figures emblematical of Astronomy and Geometry, enclosing a festooned lion mask plinth and Renaissance leaf scrollings.

Length, 7 feet 2 inches; depth, 1 foot 7 inches

605. FLEMISH RENAISSANCE TAPESTRY BORDER Late XVI Century
Companion to the preceding.

Length, 7 feet 6 inches; depth, 1 foot 7 inches

606. FLEMISH RENAISSANCE TAPESTRY BORDER Late XVI Century
Golden-yellow ground woven in blues, greens, tan and ivory: at the base appears beneath a round-headed niche the robed figure of Juno with her peacock, the arch surmounted by upstanding stems of orchids and tulips and a vase filled with masses of blossoms and green leafage. At the head is an allegorical female angelic figure sounding twin trumpets, and flanked by vases of flowers; she stands beneath a canopy and is supported on a draped plinth enriched with a lion mask and figures of harpies.

Height, 9 feet 10 inches; width, 1 foot 5 inches

607. FLEMISH RENAISSANCE TAPESTRY BORDER Late XVI Century
Similar to the preceding.

Height, 9 feet 10 inches; width, 1 foot 5 inches

608. FLEMISH RENAISSANCE TAPESTRY BORDER Late XVI Century
Similar to the preceding.

Height, 10 feet 3 inches; width, 1 foot 5 inches

609. FLEMISH RENAISSANCE TAPESTRY BORDER Late XVI Century
Similar to the preceding, but with an allegorical figure of Justice within the lower niche.

Height, 10 feet 3 inches; width, 1 foot 5 inches

610. LILLE SILK-WOVEN VERDURE

TAPESTRY PANEL XVII Century

Masses of dark green foliage lighted externally by the sun, with a bird figure amid the tree-tops. Woven in greens, yellow, tan and ivory, largely of silk.

Height, 4 feet 8 inches; length, 5 feet 1 inch

611. BRUSSELS ROSE POMPADOUR

TAPESTRY BORDER XVII Century

Magnificent border on a ground of the rare *rose pompadour* hue, developing a blue two-handled vase ornamented with a lion mask and heaped with a towering mass of apples, pears, grapes, melons, roses and tulips, on which a putto and a nymph are standing; they are clutching a festoon of leaves and blossoms suspended from a bow-tied ring on which is perched a parrot. Above appears the figure of a brown eagle with displayed wings, holding in its claws two green laurel wreaths. Tapestry of superb quality and color.

Height, 10 feet; width, 1 foot 8 inches

[See illustration]

612. BRUSSELS ROSE POMPADOUR

TAPESTRY BORDER XVII Century

Similar to the preceding.

Height, 9 feet 8 inches; width, 1 foot 9 inches



613. BRUSSELS ROSE POMPADOUR TAPESTRY BORDER XVII Century
Similar to the preceding.

Height, 10 feet; width, 1 foot 8 inches

614. BRUSSELS ROSE POMPADOUR TAPESTRY BORDER XVII Century
Companion border to the preceding, with figures of putto and nymph in reverse position.

Height, 10 feet; width, 1 foot 8 inches

615. BRUSSELS ROSE POMPADOUR TAPESTRY BORDER XVII Century
Similar to the preceding.

Height, 9 feet 11 inches; width, 1 foot 8 inches

616. BRUSSELS ROSE POMPADOUR TAPESTRY BORDER XVII Century
Similar to the preceding.

Height, 9 feet 6 inches; width, 1 foot 8 inches

617. LILLE VERDURE TAPESTRY Late XVII Century
LE CERF AMOUREUX. Foreground of dark meadowland with long grasses and flowering shrubs; on a knoll at the left is a doe behind a tree-trunk, watching the movements of a stag who is watering in a small pool at the right, in the shadow of a little cabin. In the middle distance a stream winds between wooded meadows towards a large town.

Height, 4 feet; length, 7 feet 5 inches

618. OUDENAARDE VERDURE TAPESTRY XVIII Century
In the distance a *château* partly surrounded by a wall nestling in the hollow in the hillside; the park in the foreground is divided by a swiftly flowing stream with a waterfall, spanned by an old stone bridge. Amid the trees and flowering shrubs on the near bank is a white bird; on the farther side a deer and a fawn.

Height, 6 feet 6 inches; length, 7 feet 8 inches

619. OUDENAARDE VERDURE TAPESTRY XVIII Century
A lawn with umbrageous trees, the mansion glimpsed through an arch of thick foliage; two birds are drinking from a stream, crossed by a double-arched stone bridge which flows in the right foreground. Vista of *châteaux* and wooded hillside in the sunlight.

Height, 6 feet 6 inches; length, 8 feet 4 inches

620. FLEMISH SILK-WOVEN VERDURE TAPESTRY Late XVII Century
WOODED LANDSCAPE. In the foreground a tall tree with masses of sunlit verdure; on its branches are perched two white birds. A stream winds amid trees and mountains of the middle distance, passing by ruined walls and a mill building. In the distance sunlit hilly country. Woven in blues, greens, tans, Vandyke-brown, yellow and ivory.

Height, 6 feet 3 inches; width, 5 feet 9 inches

621. LILLE SILK-WOVEN VERDURE TAPESTRY XVII Century
PAYSAGE AVEC JARDIN ITALIEN. In the foreground, a luxuriant growth of roses, foxgloves and lilacs, with dark blue and green verdure amid the meadows and a tall tree with green leafage and pink hawthorn blossoms; in the left middle distance groves of trees intersected by curving walks. In the middle ground at the right a vista in rigid perspective of a formal Italian garden planted with shrubs and borders, and intersected by an arcaded court centred with a fountain. Beautifully woven, mainly of silk; fine quality.

Height, 9 feet 5 inches; width, 7 feet 1 inch

622. OUDENAARDE VERDURE TAPESTRY XVIII Century
LANDSCAPE WITH WATERFALL. A river curves in the middle distance, its course broken by a cascade; at left and right, are grassy banks, on which are scattered trees with foliage lighted by the sun. In the foreground, a knoll with large-leaved flowering shrubs and tall elms. Woven in blues, greens, tan, Vandyke-brown, yellow and ivory.

Height, 7 feet 8 inches; width, 7 feet

623. OUDENAARDE VERDURE TAPESTRY XVIII Century
A wide view of open wooded country in the sunshine; here and there a mansion or a farmhouse. Meadow in the foreground sparsely enriched with trees and watered by a stream at the right in which are figures of white swans. Perched on the stump under the arch of foliage is a white peacock.

Height, 6 feet 7 inches; length, 9 feet 2 inches

ARCHITECTURAL AND GARDEN MARBLES
INCLUDING AN IMPORTANT GROUP OF LATE RENAISSANCE
SCULPTURED AND INLAID PANELS

624. THREE SCULPTURED MARBLE HEADS

Two chubby heads of young girls with *retroussés* noses; the third smaller, and portraying a curly-haired boy.

Heights, 9 inches and 7½ inches

625. FOUR ASSORTED SCULPTURED CAPITALS AND FOUR BASES

Variously carved Corinthian and Composite capitals; with bases, some odd.

626. FOUR SCULPTURED MARBLE MEDALLIONS

Italian, XVIII Century

Circular roundels carved in high relief with bust figures of Mark Anthony, Cleopatra, Tarquin and Lucretia.

Diameter, 13½ inches

627. FOUR SCULPTURED MARBLE CHERUB-HEADS

Smiling chubby faces, with fragments of wings.

Height, about 12 inches

628. FOUR SCULPTURED MARBLE CHERUB-HEADS

Similar to the preceding.

629. YELLOW SIENA MARBLE CAMPANA

VASE

Italian, Late XVIII Century

Graceful krater-shape, with gadrooned lower body and round foot; square base.

Height, 19½ inches; diameter, 17½ inches

630. SCULPTURED STATUARY MARBLE HEAD Italian, XVII Century

VENUS DE MILO. Replica of the head of this famous statue, finely executed. On round pedestal with square base.

Total height, 22 inches

631. PAIR OLD LIMESTONE GARDEN VASES

Inverted pear-shape, enriched with gadrooning and two masks from which are pendent swags of fruit; surmounted by a gadrooned steeple finial. Circular foot, on square base.

Height, 30 inches

632. VERONA MARBLE TWO-HANDLED COVERED
VASE Italian, XVIII Century
Graceful inverted pear-shape with conchiform scroll handles and
molded cover with fluted rosette finial. Molded circular foot, on
square base.
Height, 23 inches
633. TWO MARBLE PEDESTAL COLUMNS
[A] Gray tapestry marble, with *cuivre doré* Corinthian capital and
square tablet. [B] Salmon-pink *brèche* marble, with square basaltic
tablet.
Heights, 46½ inches and 43½ inches
634. FOUR SMALL MARBLE COLUMNS
Round columns of gray-green tapestry marble with square bases;
circular capitals with plain square abaci.
Height, 5 feet 8 inches; diameter 5½ inches
635. FOUR SMALL MARBLE COLUMNS
Similar to the preceding.
Height, 5 feet 8 inches; diameter, 6 inches
636. PAIR SCULPTURED MARBLE PUTTO
SUPPORTS Italian, XVIII Century
Each in the form of a seated nude putto with one arm upraised,
sustaining a gadrooned tablet [portions missing; both need repair.]
Height, 22 inches
637. TWO SCULPTURED MARBLE GARDEN FIGURES
[A] Nude putto holding a long serpentine branch with lilies. [B]
Chubby nude putto with arms raised above his head. [Needs repair.]
Height, 30½ inches; length, 33 inches
638. PAIR SCULPTURED MARBLE TABLE SUPPORTS Renaissance Style
In the form of voluted strap scrollings terminating in a cherub-head
with long wings.
Height, 26 inches; width, 24½ inches
639. PAIR SCULPTURED MARBLE TABLE SUPPORTS Renaissance Style
Formed of bold acanthus-voluted scrollings, each supporting a winged
cherub head terminating below in a lion-claw foot.
Height, 39½ inches; width, 45½ inches

640. PAIR SCULPTURED MARBLE CARYATIDS

Demi-putto figures sheathed in a voluted plinth ornament, below which is a festooned mascarón.

Height, 28½ inches; width, 10 inches

641. PAIR CIPOLIN AND STATUARY MARBLE IONIC COLUMNS

Circular column of green-veined Cipolin marble; statuary marble circular base and sculptured Ionic capital.

Height, 7 feet 3 inches

642. PAIR CIPOLIN AND STATUARY MARBLE IONIC COLUMNS

Similar to the preceding.

643. PAIR ITALIAN RENAISSANCE SCULPTURED MARBLE CARYATID FIGURES

Erect figure of a chubby putto with a yellow drapery entwined over the shoulder and about the loins, the hands crossed; supporting on his head a festooned neo-classic capital; incurvate square plinth. Back and plinth inlaid with colored marbles.

Height, 36 inches

644. TWO CIPOLIN AND STATUARY MARBLE COLUMNS

Circular column of veined cucumber-green marble, with finely sculptured statuary marble Corinthian capitals.

Height, 6 feet 6½ inches

645. TWO CIPOLIN AND STATUARY MARBLE COLUMNS

Similar to the preceding, but of different dimensions.

Height, 6 feet 6 inches; diameter, 8 inches

646. TWO SCULPTURED MARBLE BALUSTRADE FIGURES

Graceful chubby figures of nude putti lightly draped over the shoulders; one is gazing at an apple in his hand, the other is holding a vegetable.

Height, 28½ inches

From Albert Amor, London

[See illustration on opposite page]





No. 647. SCULPTURED MARBLE WELL-HEAD

647. SCULPTURED MARBLE WELL-HEAD Italian, XVI Century
Rectangular top with circular orifice and supported at each of the four corners by a putto, who, with arms extended, grasps the end of a swag of fruit and flowers; below, depends a cluster of foliage.
Height, 26 inches; 31 inches square
[See illustration on opposite page]
648. PAIR GARDEN STATUETTES OF INFANT BACCHI
Two nude putti with cloven hoofs and wreathed with vines; one playing on a pipe, the other on a tambourine.
Height, 41 inches
649. VERT ANTIQUE MARBLE TABLE
Circular green marble top; Siena marble vasiform standard, fluted, encircled by a garland of leaves, and resting on a triangular base supported on three scroll feet.
Height, 28 inches; length, 30½ inches
650. SCULPTURED MARBLE TELAMON AND CARYATID FIGURES
Erect male and female figures, draped and poised with arms upheld.
Heights, about 51½ inches
651. PAIR MARBLE CORINTHIAN COLUMNS
Round columns of veined gray-green Cipolin marble with finely sculptured statuary marble Corinthian capitals.
Height, 6 feet; diameter, 7 inches
652. PAIR SKYROS AND STATUARY MARBLE CORINTHIAN COLUMNS
Circular columns of beautifully veined grayish green Skyros marble with sculptured statuary marble Corinthian capitals.
Height, 6 feet 6 inches; diameter, 7 inches
653. PAIR ITALIAN RENAISSANCE SCULPTURED MARBLE CARYATIDS
Nude three-quarter length youthful female figure sheathed in a draped and tapering base; panel at base inlaid with colored marble.
Height, 33 inches

654. GILDED AND POLYCHROMED IRON ARMILLARY
SUN DIAL Italian, XVII Century
Spirally fluted shaft with bulbous acanthus-leaved base, on wide
square stone plinth. Supporting a gilded armillary sphere.
Total height, 58½ inches

655. SCULPTURED MARBLE FOUNTAIN
CHERUB AND DOLPHIN. Nude figure of a chubby putto, astride the
back of a dolphin whose mouth forms an orifice for water.
Height, about 56 inches

656. PAIR MARBLE COMPOSITE COLUMNS
Round columns of varied tapestry and *brèche* marbles, with finely
sculptured statuary marble Composite capitals.

657. TWO CARVED STATUARY MARBLE URNS AND
PEDESTALS Italian Renaissance
Flaring bell-shape, molded at the lip with egg-and-dart motives,
gadrooned at base and there enriched with reeded loop handles rising
from masks. The body with bas-relief classic figures arranged in two
groups of three personages. The subjects depicted are, CUPIDON AND
PSYCHE, THE TRIUMPH OF CUPIDON, MINERVA AND ATTENDANTS,
and THE DANCE OF THE VESTALS. On balustered and fluted round
stem with square base. Pedestals, with round shafts of beautiful rose
brèche marble molded at crown. Finished with Pompeian black
marble molded capital and base, having square top and plinth.
Height of vases, 30 inches; of pedestals, 45¾ inches

[See illustration of urns on opposite page]



No. 657. TWO CARVED STATUARY MARBLE URNS AND PEDESTALS



660

No. 658. IMPORTANT WHITE MARBLE VASE



658

No. 660. SCULPTURED WELL-HEAD, WITH FIGURES OF PUTTI



No. 650. FINELY SCULPTURED IMPERIAL
ROMAN SARCOPHAGUS



NO. 661. ITALIAN RENAISSANCE SCULPTURED WHITE
MARBLE JARDINIÈRE

658. IMPORTANT WHITE MARBLE VASE Roman, II Century B.C.
Carved with a female form and with scrolls of acanthus leaves, and ornamented with gadroons; the lower portion is fluted, the stem decorated with classical moldings.

Height of vase, 22½ inches

[See illustration on page 174]

659. FINELY SCULPTURED IMPERIAL ROMAN
SARCOPHAGUS II Century A.D.

Carved in high relief, the front with a small full-length figure of a putto standing in the centre. From him issue laterally swags of foliage and fruit; above, at each side, appear the heads of Bacchus and a Satyr, who are rendered in profile inward. At the bottom corner at each end reclines a river-god, who holds aloft a torch. The decoration ends at either side with ribbons and festoons, the back, as usual, unfashioned. On volute supports.

Height, 33 inches; length, 7 feet; width, 27 inches

[See illustration on page 175]

660. SCULPTURED WELL-HEAD, WITH FIGURES OF
PUTTI Italian, XVI Century

Circular, the top with fluted frieze and wide lip. The sides beautifully carved with standing figures of winged nude putti, supporting heavy swags of fruit through which are looped scrolling ribbons.

Height, 36 inches; diameter, 42½ inches

[See illustration on page 174]

661. ITALIAN RENAISSANCE SCULPTURED WHITE MARBLE JARDINIÈRE

Circular bowl carved with *affrontés* griffins flanking a tripod vase, together with acanthus scrollings and blossoms; the rim enriched with echinus ornament, the underbody with gadrooning, and supporting a large bunch of pendent foliage. Supported on a tripod formed of the heads and three legs of lionesses, collared with acanthus leaves and backed against molded pilasters. Incurved trilateral base, molded and centred with an acanthus rosette. Detachable metal lining.

Height, 56 inches; diameter, 37 inches

[See illustration on opposite page]

A collection of sculptured and inlaid marble architectural panels from a villa at Bagheria, near Palermo, Sicily, and of the Late Renaissance Period. These adorned the entrance hall and grand staircase of the Salomon mansion at 1020 Fifth Avenue, and were considered to be among the most important decorative marbles in America.

662. [A] SCULPTURED AND INLAID MARBLE PEDIMENT

Arched pediment crested with double acanthus volutes with pendants of fruit, and centred with a circular cartouche inlaid with *brèche* marble, supported by two seated cherubs; these are flanked by panels enriched with protruding rosettes, and beautifully inlaid in mosaic with branches of scrolling leafage in a deep blue ground.

Height, 42½ inches; length, 6 feet 8½ inches

[See illustration on opposite page]

663. [B] SCULPTURED AND INLAID MARBLE PEDIMENT

Similar to the preceding; slight difference in measurements.

664. [C] PAIR SCULPTURED AND INLAID MARBLE ARMORIAL PANELS

Voluted shield cartouche charged with a coat-of-arms enriched with a bunch of fruit; flanked by nude cherub supporters sustained on voluted scrollings. Panel beautifully inlaid with leaf scrollings in a deep blue ground, to match the preceding.

Height, 30½ inches; length, 45 inches

[See illustration on opposite page]

665. [D] PAIR SCULPTURED AND INLAID MARBLE ARMORIAL PANELS

Similar to the preceding.

666. [E] PAIR SCULPTURED AND INLAID MARBLE ARMORIAL PANELS

Similar to the preceding, but larger.

Height, 30½ inches; length, 52½ inches

667. [F] PAIR SCULPTURED AND INLAID MARBLE ARMORIAL PANELS

Similar to the preceding.

Height, 30½ inches; length, 52½ inches



Nos. 662-664. SCULPTURED AND INLAID MARBLE PEDIMENT
AND ARMORIAL PANELS



No. 669. PAIR SCULPTURED AND INLAID MARBLE PLAQUES

668. [G] SCULPTURED AND INLAID MARBLE SPANDREL

Figure of a nude cherub between lavish scrollings of voluted strap-work, enriched with leafage and looped by a coronet, and hung in the angle with a swag of fruit. Panel finely inlaid with mosaic of scrolling leafage in a dark blue ground, to match the preceding.

Height, 43 inches; length, 6 feet 8 inches

669. [H] PAIR SCULPTURED AND INLAID MARBLE PLAQUES

Beautiful symmetrical design of a gadrooned and leaf-enriched vase supporting a crotched stem of scrolling leafage, and flanked by a pair of dolphins and two *affrontés* eagles; at the head of the leaf spray appears a second gadrooned vase surmounted by the figure of a Pelican in her Piety, from whose wings are hung bowtied pendants of fruit. Statuary marble borders incised with leafage. Mosaic ground, to match the preceding.

Height, 63 inches; width, 38 inches

[See illustration of one on opposite page]

670. [I] PAIR SCULPTURED AND INLAID MARBLE
ARMORIAL PLAQUES

Beautifully carved with a shield charged with a banderolle and motto, and wreathed by pendants of husks and flowers hung from the cherub-head cresting. Mosaic ground to match the preceding. Statuary marble border.

Height, 52 inches; width, 29 inches

671. [J] PAIR SCULPTURED AND INLAID MARBLE
OVERDOOR FRAMES

Each consisting of a section of cusped and molded border enclosing a mosaic of flowers and fruit, to match the preceding.

672. LOUIS XVI SCULPTURED STATUARY AND
DOVE MARBLE FIREPLACE

Frieze decorated with nulling enclosing trailing branch of ivy centred with an octagonal plaquette bearing a Medusa head; paneled sides with nulling and leaf borders, stop-fluted columnar supports with voluted acanthus-leaf capitals and wreathed vasiform interruptions of dove marble, sculptured with ears of wheat. Hearth inlaid with three panels of dove marble.

External height, 41½ inches; length, 65½ inches

Interior height, 27½ inches; length, 35½ inches

673. ITALIAN MARBLE STATUE OF VERTUMNUS

Erect nude figure, lightly draped over the right shoulder and loins, and winged; in his right arm he carries a basket of flowers, blossoms of which are crushed in his left hand.

Height, 6 feet 9 inches

[Companion to the following]

674. ITALIAN MARBLE STATUE OF POMONA

Erect figure, with heavy draperies held over the left arm and caught up in the right hand; in the left hand, a wreath of flowers. The hair is dressed back with a fillet in the Greek manner.

Height, 6 feet 6 inches

[Companion to the preceding]

675. PAIR SCULPTURED MARBLE PILASTERS

Flat pilaster of gray marble; capitals sculptured with acanthus leafage and anthemion, supported on volute pendants. Molded base.

Height, 6 feet 8 inches; maximum width, 15 inches

676. PAIR GRAY MARBLE COLUMNS

Cylindrical columns of gray and white crystalline marble, with base and sculptured capitals.

Heights, about 10 feet; diameter, 12¾ inches

677. PAIR MASSIVE MARBLE COLUMNS WITH CUIVRE DORÉ CAPITALS

Cylindrical column of tapestry dove marble with *cuivre doré* capital chiseled with leafage.

Height, 12 feet 6 inches; diameter of base, 17¾ inches

678. ELABORATE SCULPTURED STONE CHIMNEYPIECE

Sides with pilasters carved with symmetrical Renaissance ornament of putti, dolphins and scrollings with acanthus capitals enriched with mascarons, and double frieze of leaf scrollings centred by a putto seated on an acanthus bracket. The frieze depicts the story of ADAM AND EVE, with small figures and trees at the end pieces. The over-mantel displays a panel depicting the naval BATTLE OF ACTIUM, with the heroic figure of a nude warrior on either side and a frieze of helmets and draped flags above.

[See illustration on opposite page]



No. 678. ELABORATE SCULPTURED STONE CHIMNEYPiece



No. 679. SCULPTURED MARBLE AND STONE CHIMNEYPiece .

679. SCULPTURED MARBLE AND STONE CHIMNEYPIECE

Sides with double red marble columns supporting acanthus-scrolled capitals and a pilastered frieze with a train of dancing figures. On the cornice are two angelic figures, flanking a tympanum carved with winged cherubs supporting a wreath enclosing the figure of an eagle.

[See illustration on opposite page]

680. SCULPTURED SCAGLIOLA GROUP OF A NYMPH WITH GOAT

Seated nude figure of a nymph holding a scanty drapery up to her breast and poised on a rock, her right hand reaching down to caress a goat, which is cropping the grass.

Height, 63 inches

681. PAIR ARCHAIC MAMMOTH STONE ANIMAL FIGURES

Enormous seated figures of mastiffs, the neck encircled by a collar enriched with an escutcheon.

Height, 56 inches

ARCHITECTURAL WOODWORK

INCLUDING THE *BOISERIE* OF A SALON OF THE
LOUIS XVI PERIOD

682. ITALIAN RENAISSANCE CARVED WALNUT FRIEZE PANEL

Oblong, with leaf-bracketed cornice; two end panels carved with Renaissance vases of flowers separated by an elaborate panel of leaf scrollings supporting nude putti, and centring an escutcheon surmounted by a winged mask. Gadrooned base.

Height, 18¼ inches; length, 66½ inches

683. CARVED OAK PANEL

Italian, XVI Century

Divided into small octagonal compartments with diamond-shaped spandrels, the former finely enriched with stellate blossoms and leaf rosettes, the latter with small quatrefoil ornaments. Enclosed in molded wooden frame of modern date.

Height, 6 feet 4½ inches; width, 35 inches

684. PAIR CARVED OAK CORINTHIAN COLUMNS

Round fluted pillar with finely carved incurvate Corinthian capital; the inferior enriched with spiraled branches of trefoil leaves. Octagonal base.

Height, 7 feet 8 inches

685. PAIR CARVED OAK CORINTHIAN COLUMNS

Round stop-fluted pillars on square bases, with finely carved incurvate Corinthian capitals.

Height of each, 8 feet

686. PAIR FINELY CARVED WALNUT LIBRARY DOORS

Italian, XVI Century

Each with elaborately beaded moldings enclosing two large and three small carved panels: the latter with scrolled oval cartouches, and cherub heads, the former enriched with four beautifully sculptured winged monsters surrounding an oval medallion of winged putti, standing, or sheathed and holding floral swags. Frame and reverse of later date.

Height of each, 7 feet 6½ inches; width, 2 feet

[See illustration on opposite page]

686A. PAIR FINELY CARVED WALNUT LIBRARY DOORS

Italian, XVI Century

Similar to the preceding.

687. TWO PAIRS SPANISH GOTHIC-RENAISSANCE CARVED WALNUT AND PINE FOLDING DOORS

Each enriched on one side with six panels of linenfold ornament, bordered with leafage; the other side with two panels beautifully carved with coroneted escutcheons displaying two eagles; two with profile portrait medallions, and two with banderolles inscribed *TANTO MONTA*. All enriched with Renaissance cornucopiæ, chimera heads, leaf scrollings and mascarons.

Height of each pair, 6 feet 6 inches

Width, 2 feet 10 inches



No. 686. PAIR FINELY CARVED WALNUT LIBRARY DOORS



Nos. 690-691. PAIR IMPORTANT ITALIAN RENAISSANCE CARVED
WALNUT ENTRANCE DOORS AND OAK BALUSTRADE

688. IMPORTANT CARVED OAK LIBRARY DOOR

Upright, with upper arched panel enriched with a pair of cherub-heads, and two *adossés* putto figures supporting cornucopiæ of fruit and flowers; the lower panel with floral spandrels and central lozenge-shaped cherub head medallion. All richly carved in bold relief and separated into compartments by symmetrically placed strapwork ornament.

Height, 7 feet 7½ inches; width, 3 feet 4½ inches

689. MASSIVE FLEMISH RENAISSANCE CARVED OAK CASTLE DOOR

Divided into nine panels heavily studded with brass nails; ogival tympanum lavishly carved with leaf scrollings centred with a cherub mask and bunches of fruit, and enclosing two profile portrait medallions of man and wife, above their gilded escutcheons.

Height, 8 feet; width, 4 feet 2 inches

690. PAIR IMPORTANT ITALIAN RENAISSANCE CARVED WALNUT ENTRANCE DOORS

Each divided into two panels, beautifully carved with a symmetrical design of interlacing Renaissance leaf scrollings centred with caryatid figures; the upper panel bordered with festoons and drapery, the lower enriched with *affrontés* bird figures above the head of a caryatid. Reverse of door decorated with arched niches embellished with fluted pilasters. Fine handles in the form of original bronze busts. [Frames and reverse of modern date.]

Height of each, 7 feet 8 inches; width, 3 feet 1½ inches

[See illustration on opposite page]

691. ITALIAN RENAISSANCE CARVED OAK BALUSTRADE

Three-sided, with molded open panels beautifully carved with a pierced design of festooned Renaissance leaf scrollings and husks enclosing putto figures, the two in the front portion supporting a central oval cartouche carved with cherub-heads flanking a chalice. The whole arranged on a shaped and molded bracket support, with leaf-carved and voluted corbels and dies enriched with Sansovinesque masks.

Height, including support, 47½ inches; length, 9 feet 2 inches

[See illustration on opposite page]

692. EIGHT LAQUÉS AND PARCEL-GILDED CORINTHIAN PILASTERS

Italian, XVIII Century

Comprising six flat and two half-round columns, with gilded leaf molding and carved and gilded Corinthian capitals. *Laqués* gray-green.

Height, 10 feet

693. PAIR CARVED AND GILDED SALON DOORS

Viennese, XVIII Century

Upright, with molded frames of gilded wood; paneled with glass, behind which is a fine antique gilded diamond lattice enriched with disk rosettes at the intersections and cruciform husk pendants.

Length of each, 9 feet 4 inches; width of each, 34¼ inches

694. PAIR ITALIAN RENAISSANCE CORINTHIAN PILASTER COLUMNS

Three-quarter round, lavishly enriched with symmetrical scrolls of leafage interlacing and supporting cherub masks; finely conceived Corinthian capitals. On upright paneled base.

Height, 7 feet 11 inches

695. IMPORTANT ITALIAN RENAISSANCE CARVED, GILDED AND POLYCHROMED DOORWAY

Round pillars with Corinthian capitals lavishly enriched with symmetrical Renaissance gilded carving of interlacing paired scrollings and leafage, and crested with cherub masks, on a blue ground; together with an entablature complete with acanthus-bracketed and dentiled cornice, and enclosing tri-paneled overdoor with three voluted oval cartouches; the centre one inscribed: TOTA PVLGRA ES AMICA MEA ET MACVLA NON EST IN TE.

[See illustration on page 130]

696. CEILING PAINTING: "THE APOTHEOSIS OF LOUIS XIV"

Late XVII Century

Portraying the figure of the monarch reclining on a cloud; an allegorical female figure representing France, helmeted and carrying a spear, approaches him bearing the royal shield of France. Around them are nude cherubs sporting in the clouds with the royal emblems, and angels, one blowing a trumpet, the other emptying a cornucopia.

Height, 11 feet 3 inches; length, 14 feet 9 inches

[See illustration on opposite page]



No. 696. CEILING PAINTING: "THE APOTHEOSIS OF LOUIS XIV"



No. 699. LAQUÉ AND GILDED BOISERIE OF A SALON

697. PAIR ELABORATELY CARVED RENAISSANCE CORINTHIAN COLUMNS
Cylindrical; lavishly carved all over with a mass of scrolling voluted leafage, husks and blossoms embellished with bossed and projecting Sansovinesque cherub masks. Incurvate Corinthian capitals.

Height, 10 feet 5 inches

698. PAIR ELABORATELY CARVED RENAISSANCE CORINTHIAN COLUMNS
Similar to the preceding.

Height, 10 feet 5 inches

699. LAQUÉ AND GILDED BOISERIE OF A SALON Louis XVI Period
Comprising four walls complete with four mirrors and three entrances. Walls doubly paneled with raised moldings carried out in gilding and ornamented with gilded festoons of flowers supporting bowknotted pendent trophies enriched with wreaths of blossoms. The mirrors arched, bordered with gilded bowtied garlands of laurel, the arch with rosette motives and enriched with floral festoons. Deep concave frieze with running design of gilded leaf scrollings. Original mirrors.

Length, 42 feet 5 inches; width, 18 feet 8 inches

[See illustration on opposite page]

700. CARVED AND GILDED CEILING FRIEZE
Enriched with a bold echinus molding, surmounted by an upper border of acanthus leaves and having a lower border of formalized plantain leaf ornament.

701. RÉGENCE WROUGHT IRON ENTRANCE GATEWAY
WITH TRANSOM

Two arched doors with square uprights, enriched with scrolled strapwork and entwining branches of flowers, the lock plate with rococo motives; transom with elaborate interlacing scrolled strapwork and rococo floral ornament, centred by an escutcheon. Door and transom backed with glass. Complete, together with stiles and binding members.

Total height, 12 feet 6 inches; total width, 6 feet 6 inches

[END OF THIRD SESSION]

FOURTH AND LAST SESSION
Saturday, January 7, 1928 at 2 p.m.
Catalogue Numbers 703 to 877 Inclusive



FINE FRENCH BRONZES, CLOCKS AND
STATUARY OF THE XVIII CENTURY

703. BRONZE DOOR KNOCKER Italian, XVIII Century
Head of a satyr, grasping from behind the horns of a bull; the hind quarters of the satyr terminate in acanthus leaves. Mounted on red velvet.
Height, 10 inches
704. TORTOISESHELL AGATE AND CHISELED SILVER TAZZA Italian Renaissance
Oval bowl of beautiful ruddy agate, supported on the backs of three cherubs standing on a leaved capital, the oval base enriched with scrolled strap-work and Florentine *fleurs-de-lys*.
Height, 5 inches
705. PAIR CUIVRE DORÉ WALL SCONCES Directoire Period
A pair of tulip *bobêches* is supported on an eagle's head sheathed in leafage, emerging from an octagonal plate with marble base and chiseled with a female head; supported on a leaf ornament with two pendent tassels.
Height, 12 inches; width, 3 inches
706. CARVED BOXWOOD FIGURINE French, XVIII Century
BACCHIC YOUTH DANCING. A joyous figure, wearing a wreath of pendent grapes in his hair and loose trunks, and poised on his left foot, the other raised in the act of dancing to the swaying of his lithe body. On circular molded ebonized pedestal.
Total height, 15 $\frac{1}{8}$ inches

707. PAIR LOUIS XVI CUIVRE DORÉ AND
PORCELAIN WALL SCONCES

In the form of two green branches, bow-tied with a gilded ribbon enriched with porcelain flowers; supporting two arms for lights, fitted for electricity.

Height, 17½ inches

707A. LAPIS-LAZULI AND SILVER INKSTAND Late Italian Renaissance
Oblong tray of silver, with lapis-lazuli centre and ball feet; enriched with vine-scrolled border studded with coral berries. Urn-shaped well and shaker at ends, flanking a beautiful black agate oval coupe supported by two mermaids, and studded with coral sprays.

Length, 15¾ inches

[See illustration on opposite page]

708. CUT CRYSTAL AND CUIVRE DORÉ COMPOTIER, ON
MALACHITE BASE Directoire Period

Cone-shaped crystal bowl beautifully cut with leaves, and tapering to a point; supported on a ram's head tripod with *pieds de biche*, on a circular malachite foot rimmed in *cuivre doré* and standing on a marble base.

Total height, 17 inches; diameter of bowl, 11 inches

709. PAIR CUIVRE DORÉ CHENETS Louis XV Period
Beautifully chiseled in the form of rococo leaf-scrolled bridges, on which are seated the naïve figures of a boy and a girl, beneath a latticed arched canopy.

Height, 11½ inches

[See illustration on opposite page]

710. PAIR LOUIS XV BRONZE AND CUIVRE DORÉ CHENETS French, XVIII Century

YOUTHFUL ARIADNE AND BACCHUS. Lightly draped figures facing toward centre and seated on *cuivre doré* S-scrolls enriched with acanthus leaves and rocaille motives. Ariadne raises her arm as if beckoning her lover.

Height, 14 inches; width, 13 inches

[See illustration on page 198]



707A



709

No. 707A. LAPIS-LAZULI AND SILVER INKSTAND
No. 709. PAIR CUIVRE DORÉ CHENETS



No. 710. PAIR LOUIS XV BRONZE AND CUIVRE DORÉ CHENETS



No. 742. SCULPTURED STATUARY MARBLE GROUP



NO. 743. BRONZE STATUETTE OF HEBE

711. CUIVRE DORÉ PLATEAU AND OVAL MIRROR

French, Early XIX Century

[A] Oval tray chiseled with a border of leafage and having pierced gallery, with two loop handles. Original mirror. [B] Oval mirror, crested with scrollings centring a cherub head.

Length, 16 inches; diameter of mirror, 9½ inches

712. PAIR BRONZE BUSTS OF NYMPHS

French, XVIII Century

Busts of two young girls with long trailing hair. On circular ebonized plinths.

Height, 12½ inches

713. LOUIS XVI TERRACOTTA GROUP, AFTER CLODION

BACCHANALE: SATYR AND NYMPH. A nude satyr with vine-wreathed head is seated on a rock, and grasps in his arms the undraped body of a nymph, who holds a bunch of grapes to her breast; beneath them, two infant satyrs, one playing on Pan's pipes. The ground is strewn with grapes. Circular wooden base.

Height, 20½ inches

714. PAIR CUIVRE DORÉ AND STATUARY MARBLE ORNAMENTS

Louis XVI Period

Small ovoid marble vase with tall *cuivre doré* neck holding spray of flowers; supported by a scrolled *cuivre doré* tripod festooned with chains and terminating in leaved claw feet. Circular dove marble base, mounted in *cuivre doré*.

Height, 10¼ inches

715. PAIR OLD SIENA MARBLE ANIMAL STATUETTES

Guardian lions standing and carved in the round, heads turned respectively to right and left, and each with a forepaw resting on a globe. Mellow patina. On oblong bases.

Height, 10 inches; length, 12 inches

716. FOUR CUIVRE DORÉ WALL APPLIQUES

Louis XV Period

Scrolled open rocaille back, enriched with buds and leaves. The scrolls of the back continue into three irregularly scrolled arms for lights, terminating in leaf and vase sockets.

Height, 18 inches

717. TWO ALABASTER AND CUIVRE DORÉ CANDELABRA

Louis XVI Period

Tapering square shaft with molded base; supporting a *cuivre doré* basket of flowers with porcelain blossoms, and three scrolled arms for lights. The shaft enriched with floral *appliqués* and supported on open scrolled basketwork dome with paw feet.

Height, 21½ inches

718. CUIVRE DORÉ CADRAN

By Goudin, Paris; Louis XV Period

Circular drum, enclosed by a beautifully chiseled frame of asymmetrical rococo scrolling, enriched with leafage and wild flowers. Striking movement.

Height, 18½ inches

719. TWO REPOUSSÉ SILVER SANCTUARY LAMPS

Italian, XVIII Century

One patterned with pierced design of fern leafage, the other with Régence symmetrical ornament of rococo scrollings and three brass cherub head supports. Both fitted for electricity.

Heights 22 and 29 inches

720. PAIR LOUIS XV CUIVRE DORÉ WALL SCONCES

Rococo leaf scrolled upright supporting two leaf scrolled and twisted arms with leaved *bobêches*.

Height, 22 inches; extension, 14 inches

721. PAIR REPOUSSÉ SILVER HANGING LAMPS

Italian, Late XVII Century

Ajouré lobed body pierced with S-scrolls and curved leafage together with six cherub heads, three supporting small scrolled light arms; the other three, scrolled pendent chains. Fitted for electricity, with two globes of crystal beads.

Height, 56 inches

722. ITALIAN REPOUSSÉ SILVER SANCTUARY LAMP

Narni, Late XVII Century

Lobed body *repoussé* with interlacing angular scrollings enclosing leafage; three cherub-head handles supported from brass chains with two suspended groups of crystal beads.

Height, 57 inches

723. PAIR LOUIS XV AFRICAN MARBLE CAMPANA VASES
MOUNTED IN CUIVRE DORÉ

Gracefully molded and polished krater vase with cover having leaf finial; the whole mounted with rim, double leaf handles and base in elaborate rococo scrollings of endive leaves after the manner of Caffieri. [One damaged.]

Height, 13½ inches

724. PAIR BRONZE FIGURINES Directoire Period
HOURS DANCING. Both with long curling hair, butterfly wings and ribbon sash, their arms raised and lifting a foot from the ground. Fine golden-green patina. Supported on molded square plinths, enriched with gilded stellate motives and leaf moldings.

Total height, 17⅝ inches

725. PAIR CHISELED SILVER ALTAR CANDLESTICKS Italian, XVII Century

Elaborate balustered shaft, flaring into a gadrooned grease tray; the knobs beautifully chiseled with interlacing strap-work and floral motives, the centre one having three projecting cherub heads. Trilateral base with voluted scrolled angles supporting cherubic busts and centred by chiseled cartouches, banners, and baskets of flowers.

Height, 32½ inches

726. SIX CUIVRE DORÉ WALL SCONCES Louis XVI Period
In the form of bow-knots, with pendent ribbons entering into a vase and voluted quiver with grapes hanging at the base; supporting three leaf-scrolled arms for lights. Fitted for electricity.

Height, 28 inches; extension, 8½ inches

727. VERT ANTIQUE MARBLE AND CUIVRE DORÉ
MANTEL CLOCK Directoire Period

In the form of a cylindrical marble column wreathed in *cuivre doré*, and *appliqué* with a procession of classic figures at the foot; on one side stands a disc and an amphora, on the other, a winged cherub holding above the pillar an oval medallion enriched with the chiseled figures of a pair of lovers. Marble and *cuivre doré* base, supported on four sphinx heads with claw feet.

Height, 16 inches; width, 12 inches

[See illustration on page 203]

728. CUIVRE DORÉ AND MARBLE CLOCK

By Barancourt; French, XVIII Century

VENUS AND CUPIDON. Modeled by Falconet. Domed statuary marble body and double plinth. A lightly draped Venus leans gracefully over the dome, her right hand stretched forth to receive from Cupidon a love-bird; a drapery of *cuivre doré* falls over the back of the body. Plinth enriched with leaf moldings, trophy and festooned lion paws. Porcelain dial, signed BARANCOURT. *Height, 14 inches*

Note: The composition is similar to that of the clock in the *Palais de l'Elysée* in Paris.

[See illustration on opposite page]

729. BRONZE BUST

French, XVIII Century

YOUNG GIRL. Wearing a robe draped low on her bosom, with vine leaves and grapes in her long waving hair. On round molded plinth. Pedestal for same. *Height of bust, 18¾ inches*

[See illustration on page 204]

730. PAIR BRONZE CANDELABRA

Directoire Period

Classic nymph in rich brown-black bronze, bearing a *cuivre doré* cornucopia of grapes, from which spring three chain-festooned acanthus branches for lights; at centre a coiled serpent beneath a flaming torch. On round Alps-green marble plinth, enriched with gilded acanthus-leaf moldings. *Height, 31 inches*

[See illustration on page 204]

731. CARVED, GILDED AND POLYCHROMED WOOD STATUETTE

Haut Rhin, XV Century

SAINT CATHERINE. Erect figure, beautifully draped in a scarlet robe held up in the right hand, with a sword in the left; long hair surmounted by a crown. *Height, 41 inches*

[See illustration on page 205]

732. PAIR STATUARY MARBLE, CUIVRE DORÉ AND PORCELAIN CANDELABRA

Louis XVI Period

In the form of a white marble quadrangular pedestal with *appliqués* of branches of flowers and beaded corners, on an oblong latticed base chiseled with endive leaves; claw feet. Surmounted by a basket emitting three arms for lights and numerous stems of decorated porcelain flowers. *Height, 21½ inches*



727

No. 727. VERT ANTIQUE MARBLE AND CUIVRE DORÉ MANTEL CLOCK



728

No. 728. CUIVRE DORÉ AND MARBLE CLOCK



No. 729. BRONZE BUST
No. 730. PAIR BRONZE CANDELABRA



No. 731. GILDED, CARVED AND POLYCHROMED
WOOD STATUETTE



No. 733. PAIR LOUIS XVI BRONZE AND CUIVRE DORÉ
CANDELABRA

733. PAIR LOUIS XVI BRONZE AND CUIVRE DORÉ
CANDELABRA French, XVIII Century

Standing bronze figures of Flora and Pomona with baskets of flowers at their feet, and upholding *cuivre doré* cornucopiæ of flowers and fruit, emitting three scrolled arms with candle *bobêches*. Red porphyry plinth, enriched with a wreath of gilded laurel leaves.

Height, 30 inches

Note: Two very similar candelabra were formerly in the Eugène Kraemer Collection [reproduced in Catalogue, 1913, Vol. I, page 92, pl. 113]

[See illustration on opposite page]

734. GILDED WROUGHT IRON AND CRYSTAL
LUSTRE CANDELABRUM Louis XIV Period

Three scrolled arms enriched with tendrils and gilded blossoms supporting six scrolled lights with *bobêches* fitted for electricity. Enriched with globular and tear-shaped crystal lustre pendants.

Height, 35 inches

735. PAIR CUIVRE DORÉ AND MARBLE CANDELABRA FIGURES
Louis XVI Period

Tall graceful figures of nymphs after Houdon, draped and holding up behind them a branch of flowers supporting a floral *bobêche*. Circular white marble bases, mounted in *cuivre doré*.

Height, 17 inches

736. TWO BRONZE FIGURINES French, Late XVIII Century

FLORA AND HER NYMPH. Before rustic tree-trunks two graceful lightly draped figures, wearing flowers in their hair, are posed as if about to dance. Flora has the left arm raised, the other lowered holding flowers; the nymph holds flowers to her breast with her right hand. On square molded statuary marble pedestals.

Total heights, $14\frac{7}{8}$ inches and $14\frac{1}{2}$ inches

737. LOUIS XVI CUIVRE DORÉ CARTEL

By Michau; French, XVIII Century

Circular porcelain dial, supported by expanding panel set with thermometer and enriched with floral motives at sides, surmounted by laurel wreath and bird's nest; pineapple pendant. Signed on dial: MICHAU À PARIS.

Height, 31 inches

[See illustration on opposite page]

738. CUIVRE DORÉ AND STATUARY MARBLE CLOCK

By Lépine, Paris; Louis XVI Period

Circular drum wreathed in laurel and surmounted by the figure of Aphrodite, with two cherubs, one at her breast; on cylindrical marble plinth hung with chiseled oval medallions, supported by four voluted buttresses enriched with stems of bay leaves, and resting on an incurvate square base. Clock with dials for hour, day, and month. Movement inscribed: Lépine: Hger du Roy à Paris, No. 4279.

Height, 16½ inches

[See illustration on opposite page]

739. CUIVRE DORÉ CLOCK WITH THE FIGURES OF THE THREE GRACES

By J. A. Lepaute; French, XVIII Century

Garlanded drum movement, with porcelain dial surmounted by Cupidon carrying a medallion occupied by profile head of François I. Supported on fluted and columned urn surrounded by three graceful figures of classic nymphs, garlanded with flowers. On oblong statuary marble base. Dial signed, LEPAUTE, HGER DU ROI. The figures after Clodion.

Height, 22 inches

Note: Jean André Lepaute [1709-1789] was born at Montmedi; becoming famous in Paris as a clockmaker, he was appointed *Horloger du Roi* and is the author of an excellent *Traité d'Horlogerie*, published in 1760. In the South Kensington Museum, London, is a fine clock signed "LEPAUTE DE BELLEFONTAINE, A PARIS." Four clocks by him are in the Wallace Collection, and in France a great number reproduced in Dumonthier, *Les Bronzes du Mobilier National* [*Pendules et Cartels*].

The figures of the Graces supporting the clock are inspired by Clodion's famous candelabrum of the Three Graces in the Louvre, reproduced in Thirion, *Les Adam et Clodion*, page 322.

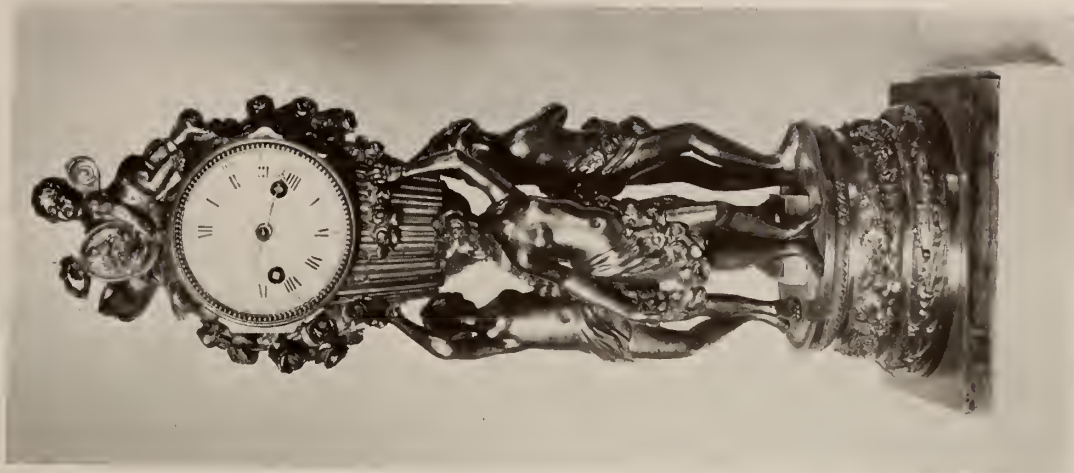
[See illustration on opposite page]



737



738



739

No. 737. LOUIS XVI CUIVRE DORÉ CARTEL

No. 738. CUIVRE DORÉ AND STATUARY MARBLE CLOCK

No. 739. CUIVRE DORÉ CLOCK WITH THE FIGURES OF THE THREE GRACES



No. 740. TWO BRONZE AND CUIVRE DORÉ
CANDELABRA

740. TWO BRONZE AND CUIVRE DORÉ CANDELABRA, FROM THE ROYAL CHÂTEAU D'EU By Feuchère; French, XVIII Century
Gilded gadrooned vase-shaped support, wreathed at neck with leaves and berries and boldly festooned with roses; leaf-enriched and fluted round base. Two green bronze mermaids, with entwined tails, kneel on the shoulder of vase and support a bouquet of golden lilies growing from the vase and having three *bobèches* for lights. On square dove-gray marble plinth, with pearl moldings and round button feet. Very richly gilded. Marble pedestals for same.

Height of candelabra, 43½ inches

Height of pedestal, 43½ inches

Note: These two finely chiseled and modeled candelabra are stamped with the royal coronet above Eu and numbered 1277 and 1276; they were formerly in the Château d'Eu. Two candelabra of similar shape were formerly in the Jacques Doucet Collection in Paris, reproduced in Catalogue, Vol. III, page 22, pl. 232.

[See illustration of one on opposite page]

741. PAIR LOUIS XVI BRONZE AND CUIVRE DORÉ
CANDELABRA French, XVIII Century
Lightly draped bronze figure of a dancing nymph, holding aloft a festooned standard adorned with rams' heads, with leaved pineapple finial, and emitting three scrolled arms, enriched with acanthus leaves, for lights. On dove marble pedestal, similarly festooned. Square base.

Height, 27 inches

CHRISTOPHE ALLEGRAIN

FRENCH: 1710—1795

[Sculptured statuary marble group]

742. *LEDA AND THE SWAN*

The daughter of King Thestius, lightly robed, stands with her right hand resting on a drapery, her head gracefully turned downward to the swan at her right side. Her other hand is raised in a gentle warning gesture to the swan. Finely modeled, with rare feeling for flesh texture. On molded rounded base.

Height, 25 inches

Allegrain, Christophe Gabriel: Born in Paris in 1710; died in 1795. Brother-in-law of the sculptor Pigalle; was almost constantly employed by Madame du Barry in her Château in Luciennes.

[See illustration on opposite page]

ADRIEN DE VRIES

DUTCH: 1560—1603

743. *BRONZE STATUETTE OF HEBE*

Full-length, nude, standing and holding a cup in her upraised left hand. Her right hand, grasping a drapery, holds a ewer, which she presses against her right thigh. Her left leg, bent forward at the knee, rests lightly on the back of a tortoise. On a square gray porphyry and mottled green marble base. Dark brown patina.

*Height, 24 inches**Purchased from J. and S. Goldschmidt*

[See illustration on page 214]



No. 744. BRONZE FIGURES OF CERES AND MINERVA



No. 745. TWO INFANT SATYRS PLAYING WITH GOAT

A FOLLOWER OF ALESSANDRO VITTORIA
XVII CENTURY744. BRONZE FIGURES OF CERES AND MINERVA
[“WAR” AND “PEACE”]

Ceres portrayed as a woman dressed in a robe patterned with *fleurs-de-lys*, holding in her right arm a cornucopia of prosperity and extinguishing with her left the torch representing the flames of War; the figure of Minerva as a youthful warrior with helmet, shield, and spear, a lion skin over her left shoulder and a helmeted winged sphinx, holding a cartouche, crouched at her feet. The bases are of *vert antique* marble.

Total height, 30 inches

Note: A number of originals of these figures by Alessandro Vittoria exist, the best known of which are perhaps the pair in the Pierpont Morgan collection of the Metropolitan Museum of New York, and those in the Este Collection in Vienna; both may be found illustrated in Leo Planiscig, *Venezianische Bildhauer der Renaissance*, 1921, pl. 520-521, etc. The present example are bronzes of high merit executed in the seventeenth century, probably by a French follower of the Venetian master; the *fleurs-de-lys* of the gown and the elaborate granular detail of the cornucopia should be remarked in this connection.

[See illustration on page 215]

JEAN CLAUDE DE COCK
FRENCH: XVIII CENTURY

[Sculptured Statuary Marble Group]

745. TWO INFANT SATYRS PLAYING WITH GOAT

The goat is prancing toward right, while one vine-wreathed satyr kneels in front attempting to pull him to earth by his beard and body; the other, kneeling on the animal's rump, is steadying himself with his hands on its shoulders. On oblong rustic base, with bunches of grapes scattered thereon. Signed on base, JOHANNES CLAUDIUS DE COCK, INV. FEC. ANNO 1724. On painted wooden base. [One leg of mounted satyr has been restored.]

Height of group, 32 inches; width, 21 inches

Height of pedestal, 42 inches; width, 25 $\frac{1}{8}$ inches

[See illustration on opposite page]

JEAN BAPTISTE PIGALLE

FRENCH: 1714—1784

[Two bronze statuettes]

746. *CUPIDONS HOLDING UP MIRRORS TO VENUS*

A cupidon facing slightly to left, with one knee on rocky ground, holds up a circular mirror garlanded with flowers and fruit, for Venus to view her charms. Seated, facing slightly to right, another cupidon holds up a mirror in similar manner. Exceptionally fine chiseling and gilding; beautiful original patina. Both figures are on incurved fluted oval statuary marble bases enriched with husks in the fluting and leaf moldings.

Height, 10 inches

Note: These two charming figurines were supposed to have been made for, and presented by an admirer to Marie Antoinette, flattering her with the assumption that her beauty rivaled that of Venus.

[See illustration on opposite page]



No. 746. CUPIDONS HOLDING UP MIRRORS TO VENUS



NO. 747. MARBLE STATUETTE OF MERCURY ATTACHING
HIS HEEL WINGS

JEAN BAPTISTE PIGALLE

FRENCH: 1714—1784

747. MARBLE STATUETTE OF MERCURY ATTACHING
HIS HEEL WINGS

Mercury seated on rolling cloud-forms, and represented naked, a drapery covering only a part of his loins. He wears his winged hat, and is attaching his heel wings to his left foot. His caduceus is seen at the left. Round marble base.

Height, 25 inches

Note: This statuette is a repetition of the famous statue of Mercury in marble in the Berlin Museum, executed in 1748 to the order of the French King Louis XV, who gave it as a present to the King of Prussia. A small marble statuette of this figure, executed by Pigalle in 1744 as his diploma work, is in the Louvre, together with a more than life-size repetition in lead coming from the Jardin du Luxembourg. Another replica in marble belonged formerly to the *fermier général* Bouret.

[See illustration on opposite page]

AUGUSTIN PAJOU

FRENCH: 1730—1809

[Marble Bust]

748. MADAME DE WAILLY, NÉE BELLEVILLE

Represented facing to the front with her eyes looking towards the left. Her hair is arranged in elaborate curls falling to her shoulders and framing her beautiful face. She wears a gown loosely draped and exposing her left shoulder. On a molded round dove-gray marble base and square plinth. Signed at back, PAJOU, and dated 1789.

Height, 32½ inches

Note: Madame de Wailly, née Belleville, was the wife of the famous French architect, Charles de Wailly, who was attached to the Court of the French King, and who was a personal friend of Pajou. His terra-cotta bust in the Baron de Bethman Collection in Paris was also executed by Pajou [Stein, *Augustin Pajou*, page 27]. When Charles de Wailly died in 1798, Madame de Wailly married Antoine Fourcroy, member of the Academy of Science in Paris and General Director of Public Instruction.

Reproduced in Henri Stein, Augustin Pajou, 1912, Pages 29 and 32, pl. II.

Exhibited in the Salon, Paris, 1789

Collection Mme. Lelong

Collection Princesse de Wagram, Paris

Collection David Weill, Paris

[See illustration on opposite page]



No. 748. MADAME DE WAILLY, NÉE BELLEVILLE



No. 749. MARIE ANTOINETTE

FÉLIX LECOMTE

FRENCH: 1737—1817

[Limestone Bust]

749. MARIE ANTOINETTE

Figure of the queen facing the observer, her hair dressed high, with curls falling on her shoulders; she wears a low-cut gown and from her neck hangs a ribbon supporting a medallion with the image of Louis XVI. Square molded base.

Height, 33½ inches

Note: The marble version of this bust is in the Palace of Versailles. There is a plaster cast of the Versailles bust in the Metropolitan Museum of Art [No. 2509] of which a description appears on page 309 of their *Collection of Casts*.

Collection of the Princesse Faucigny-Lucinge

From E. M. Hodgkins, New York

[See illustration on opposite page]

750. TERRACOTTA BUST

Louis XVI Period

Graceful draped female bust with finely molded head turned half-profile towards the left shoulder, the curls dressed with tiny flowers.

Height, 26 inches

[See illustration on opposite page]

751. THREE OVAL PLASTER FRESCO PANELS

Giovanni Battista Tiepolo, 1693-1770

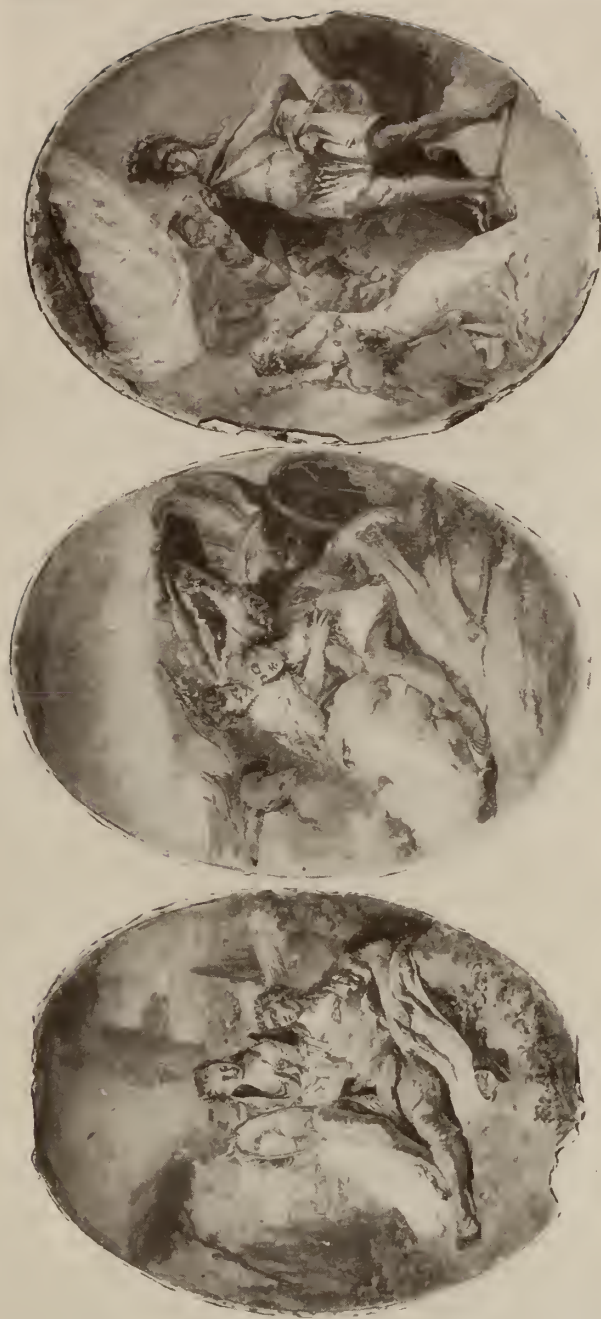
RINALDO AND ARMIDA. Three romantic scenes from Tasso's work portraying: the lady holding a mirror to the knight; succoring him after a fall from a chariot; and visiting him on shipboard. The neo-classic costumes, with the full-flowing lines of the drapery, are characteristic of the master. [Slight restorations; one damaged].

Height, 40½ inches; width, 30½ inches

[See illustration on page 229]



No. 750. TERRA-COTTA BUST



No. 751. THREE OVAL PLASTER FRESCO PANELS



753

No. 752. BACCHIC WOOD NYMPH AND INFANT
No. 753. SATYR AND BACCHIC INFANT



752

AUGUSTIN PAJOU

FRENCH: 1730—1809

[Sculptured Statuary Marble Group]

752. *BACCHIC WOOD NYMPH AND INFANT*

A nymph looking slightly to left, wearing knopped hair at back, is seated on rocky, uneven ground spread with fruit, amid which is her tambourine. She is holding and fervently kissing her little offspring, who stands against her right knee with a bunch of grapes under his left arm. On oval dove-gray marble plinth. Signed at back, PAJOU, and dated 1778. [Restored.]

Total height, 19¼ inches

Note: The two groups here described are reproduced in Henri Stein, *Augustin Pajou*, pages 212-213, as belonging to the collections given below.

*Collection Bischoffheim**Collection Edouard Kann, Paris**Exposition de l'Art au XVIII^{me} Siècle, 1884, No. 268*

[See illustration on opposite page]

AUGUSTIN PAJOU

FRENCH: 1730—1809

[Sculptured Statuary Marble Group]

753. *SATYR AND BACCHIC INFANT*

A bearded muscular Satyr, looking slightly to right, is seated on draped uneven rocky ground spread with fruit. He dandles on his raised left knee a Bacchic infant, who joyfully plays his reeded pipes. On molded oval dove-gray plinth. Signed in front, PAJOU, and dated 1778.

Total height, 19¼ inches

Note: This delightful group and the preceding are undoubtedly two of the most charming and playful sculptures ever produced by Pajou, who was so famous for his portrait sculpture.

[See illustration on opposite page]

754. *GOBELINS TAPESTRY PORTRAIT OF THE DUC D'ANGOULÊME*

Charles X Period

Half-length figure in blue admiral's coat with silver epaulettes, collar faced in scarlet and scarlet cloak flowing behind the left shoulder; on the left breast are ribbons of the Legion d'Honneur and several orders. The beautifully drawn head is fringed with whiskers and straggling blond hair and is modeled against a fluctuating brown background. A tapestry panel of exquisite workmanship.

Height, 30 inches; width, 25 inches

Note: Louis Antoine de Bourbon, Duc d'Angoulême [1775-1844] was the eldest son of the Comte d'Artois, afterwards Charles X. He was born at Versailles and emigrated in 1789, living in Turin; he married Marie Thérèse Charlotte, daughter of Louis XVI, and dwelt in England during the years 1806-1814. On the Restoration he became Commander of the French Army of 1823 which restored Ferdinand VII to the throne of Spain; and was appointed by his father Grand Admiral of France, in which character he appears in the above portrait. He died in exile at Göritz in 1844.

[See illustration on opposite page]

PAINTINGS

ITALIAN SCHOOL

755. *THE ANNUNCIATION*

The Angel in white robes and pink cloak, accompanied by the dove, appears to the kneeling Virgin, who is clad in a red gown and cloak of dark blue. Gilded and polychromed frame.

Panel: Height, 14¾ inches; width, 11 inches



No. 754. Gobelins TAPESTRY PORTRAIT OF THE
DUC D'ANGOULÊME



NO. 758. UNE PARTIE DE CLAVECIN

FRENCH SCHOOL

XVIII CENTURY

756. *PORTRAIT OF A HUNTSWOMAN*

Three-quarter-length figure in a gold lace and green velvet coat and cap, holding a gun; landscape background.

Height, 16 inches; width, 12½ inches

ABRAHAM RADEMACKER

DUTCH: 1675—1735

757. *A PORT, WITH CLASSICAL RUINS*

In the foreground, a number of gentlemen wearing swords and cocked hats are engaged in conversation; at the right is a woman on the steps of a ruined classical temple. Behind stretch the green waters of a bay with a long line of buildings on the shore backed by rugged hills. Turquoise sky with heavy sunset clouds.

Height, 23½ inches; length, 27½ inches

FRENCH SCHOOL

XVIII CENTURY

758. *UNE PARTIE DE CLAVECIN*

Romantic garden scene with trees, an arch and a marble balustrade, on which two figures look down on a gay party of ladies and gallants singing and centred about the figure of a lady seated at a Louis XV harpsichord.

Height, 9½ inches; length, 13 inches

From Messrs. Crichton Bros., London

Christie, Manson and Woods, London, July 25, 1919

[See illustration on opposite page]

CHARLES BALAY

FRENCH: 1861—

759. *QUEEN MARIE ANTOINETTE*

Three-quarter-length figure of the queen in terra-cotta dress with tight-waisted stomacher and green underskirt; her hair is dressed with an elaborate high coiffure hung with a muslin similar to that covering her skirt; in her left hand she holds a miniature tortoiseshell cat inscribed: JE SUIS LUBIN. Signed at lower right, BALAY.

Oval miniature: Height, 8 inches; diameter, 6½ inches

Purchased from A. S. Drey, Munich

[See illustration on opposite page]

LOUIS GABRIEL MOREAU

FRENCH: 1740—1806

760. *LA DAME AUX POULES*

Before a wall abutting on a thatched barn and beautified by trees and a rosebush stands the figure of a young woman in a Louis XVI muslin costume, with a pink hat perched on her high-dressed coiffure, watching hens pecking amid the grass.

Gouache: Height, 12 inches; width, 9 inches

Note: The subject was evidently inspired by the Petit Trianon of Marie Antoniette.

[See illustration on page 238]



No. 759. QUEEN MARIE ANTOINETTE



No. 760. LA DAME AUX POULES



No. 761. MRS. PUGET



NO. 762. VASE OF FLOWERS

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727—1788

761. MRS. PUGET

Within an oval, the bust-length portrait of a young lady wearing a white muslin dress and long powdered hair fluffed into a mass of curls about her head. Framed.

Miniature painting on copper: Height, 6 inches; width, 4¾ inches

Catherine, youngest daughter of the Right Rev. James Hawkins, D.D. of St. Fenton's, afterwards Bishop of Raphoe, and his wife, Catherine Keene; married April 17, in Dublin, John Puget, of Red Lion Square and afterwards of Totteridge, banker; of the firm of Puget and Bambridge, a governor of the Bank of England and principal agent for money transactions between the British Government and the Government of Ireland. He died June 3, 1805, his widow and several children surviving him.

A larger portrait of Mrs. Puget, formerly in the collection of her grandson, Colonel John Puget, is now in the possession of the Baron Alphonse de Rothschild; this painting is mentioned by Whitley in his *Life of Gainsborough* [1915], page 294.

Collection of Gainsborough Dupont, Esq., and of his sister, Mrs. Stowe

Collection of Mrs. Sarah E. Browne, a relative of Mrs. Stowe, and of her daughter, Miss Browne, from whom the picture passed to Miss Hadland

*Collection of Miss M. E. Hadland, St. Leonards
From M. Knoedler & Co., Paris*

[See illustration on page 239]

JAN KELDERMAN

DUTCH: c. 1770—1820

762. VASE OF FLOWERS

Marble vase heaped with an overflowing mass of asters, roses, convolvulus, peonies, tulips, nasturtiums, narcissus and other brilliant blossoms and leafage; on the marble table by the foot of the vase is a tiny bird's nest containing eggs.

Signed at lower right, JAN KELDERMAN

Panel: Height, 37 inches; width, 28½ inches

From Cyril Andrade, London

[Companion to the following]

[See illustration on opposite page]

JAN KELDERMAN

DUTCH: c. 1770—1820

763. *BIRDS AND FRUIT*

Before a background of trees, at the foot of a column, stands a two-handled golden marble vase before which is a heaped basket of apples, peaches, green and black grapes, plums, pineapple and straggling branches of flowers intertwined about the whole. On the gray marble table stands a small bird looking up at a pheasant perched on top of the vase.

Signed at lower right, JAN KELDERMAN

Height, 37 inches; width, 28½ inches

From Cyril Andrade, London

[Companion to the preceding]

[See illustration on opposite page]

JEAN-BAPTISTE JOSEPH PATER

FRENCH: 1696—1736

764. *A PASTORAL SCENE*

A group of five figures in a garden in summertime. Seated under a tree is a young lady in a white silk dress with pink and white corsage, holding a music score and turning towards a flautist at her right, clad in blue, who looks over her shoulder. On the ground at her feet is another musician in a rose doublet, holding a flageolet, his back turned to the spectator. Behind the group appears a young gallant cloaked in red, and accompanied by a young lady with a blue hat, who are strolling away from the spectator, into a glade.

Height, 16 inches; width, 13½ inches

Purchased from Gimpel and Wildenstein

[See illustration on page 245]



No. 763. BIRDS AND FRUIT





No. 764. A PASTORAL SCENE



No. 765. MADEMOISELLE DE CHASTAGNER

MAURICE QUENTIN DE LA TOUR

FRENCH: 1704—1788

765. *MADemoiselle de CHASTAGNER*

Represented in an oval, half-length, her head turned to the left. She wears a gown cut low in front and trimmed with ribbons and lace; over it is a rich mantle trimmed with fur, and around her neck a pearl necklace. Her soft wavy hair is combed back from her forehead and her beautiful face has a smiling expression.

Pastel in oval: Height, 23 inches; width, 19 inches

Collection of Madame Plisent, Nice, née Chastagner de Lagrange

Mademoiselle de Chastagner was one of the daughters of Jean Pierre Roch de Chastagner de Lagrange, doctor and lawyer, by his wife Demoiselle Marguerite de Teissier du Rossier de Tagnac; he married, February 8, 1741, Demoiselle Marie Elisabeth de Mirman de la Tour, of the town of Saint Ambroix. She was a daughter of Messire François de Mirman, Seigneur de La Tour, by his wife Suzanne Bouzige of Lacoste. This François Mirman de La Tour, was the brother of the celebrated pastellist.

Another pastel portrait of this lady by La Tour, seen three-quarters to the left and measuring 15 inches by 12 inches, is mentioned in the *Catalogue des Pastels de M. Quentin de la Tour, composant la Collection de Saint-Quentin*, published in Paris, 1920, page 29. Therein will be found much biographical matter regarding the family.

A pastel head of the same lady, which probably was a sketch for the same picture, is reproduced in Herman Erhard: *La Tour, der Pastellmaler Louis XV*, 1918, pl. 49 A.

[See illustration on opposite page]

JEAN HONORÉ FRAGONARD

FRENCH: 1732—1806

766. *LES BAIGNEUSES*

Rhythmical group of eight nude female figures reclining, four of them already in the stream, the others on the bank; rushes fringe the water in the foreground. On the near bank at the right are overhanging trees, with luxuriant foliage massed behind the group on the farther bank. Sky with cloud cumuli.

Height, 27 inches; length, 33½ inches

Collection of the Baron de Beurnonville, 1881

Collection of Baron Franchetti

Collection of Vicomte Jacques de Causon, 1887

Recorded in Portalis, "Fragonard," 1889, page 271, and in Pierre de Nolhac's work on Fragonard, page 119

The picture was described in the catalogue of the Beurnonville collection as "a repetition by the master of the picture in the Lacaze Collection in the Louvre". Another variation was exhibited in the *Exposition d'Oeuvres de Fragonard*, Paris, 1921, No. 30; it measured 25 by 32 inches and was painted about 1765-67, being in the collection of M. Jean Bartholoni. Still another variation of the painter's favorite subject was included in the same exhibition, being lent by the Comtesse H. de Gontaut-Biron, of Paris.

[See illustration on opposite page]



No. 766. LES BAIGNEUSES



No. 767. JUPITER AND ANTIOPE

JEAN ANTOINE WATTEAU

FRENCH: 1684—1721

767. *JUPITER AND ANTIOPE*

Antiope, almost entirely nude and seen at full-length as she reclines on green and pink draperies beneath the wide-spreading branches of a tree, is discovered by the revolting Jupiter, who approaches stealthily from behind the trunk; in its branches hangs the quiver of Cupid, who is seated in the left foreground and holds a lighted torch in his right hand. Blue sky in the right background.

Panel: Height, 10½ inches; width, 8¼ inches

Collection of the Comte de Larsindy

Collection of the Comte de Marbonne Peled

Purchased from Gimpel and Wildenstein

This beautiful little picture is a variant of the famous and much larger picture by Watteau in the Louvre [No. 991], one of the greatest treasures of the Museum; it represents the same subject and is reproduced in Edmond Pilon, *Watteau et son Ecole*, 1912, page 114. The Louvre picture is oval and shows Antiope sleeping with her left arm hanging down, while in the picture here reproduced it is thrown around her head. As for the Cupid seated on the ground, his quiver and torch are omitted in the Louvre picture. In both pictures the flesh and coloring are of exquisite beauty.

[See illustration on opposite page]

FRANÇOIS BOUCHER

FRENCH: 1703—1770

768. *AUTUMN* ["LES DÉLICES DE L'AUTOMNE"]

A youthful shepherdess, in a white dress and a straw hat trimmed with pink, is seated beneath a tree; she receives an offering of grapes and

[Continued]

768. *Concluded*

flowers from a young man kneeling at her left side. Fruit and flowers are heaped in a basket near his hat in the right foreground.

Height, 20 inches; width, 28 inches

Collection of the Vicomte Gabriel Chabut

Purchased from S. J. Frank, New York

This and the following number resemble closely the famous set of four compositions of the Seasons painted by Boucher for Madame de Pompadour. The master in these works [which measure the same as these two] produced an *oeuvre capitale*, in which he displayed with brilliant success the infinite resources of his talent. That set, signed and dated 1755, was engraved by T. Daullé and dedicated to "Madame de Pompadour, dame du Palais de la Reine". After her death they passed to her brother, the Marquis de Marigny, and appeared in his sale. They later passed to Madame Ridgway, and were in time included [Nos. 4, 5, 6 and 7] in the sale of her effects in Paris, December 3, 1904. They are dealt with by A. Michel, *F. Boucher*, page 88, and illustrated in *Les Arts*, March, 1905; and also mentioned by Pierre de Nolhac, *F. Boucher*, 1907, page 150. The set of four is now in the collection formed by Mr. H. C. Frick, of New York. But they do not overshadow this pair.

[See illustration on opposite page]

[Companion to the following]

FRANÇOIS BOUCHER

FRENCH: 1703—1770

769. *SPRING* ["*LES CHARMES DU PRINTEMPS*"]

A girl, wearing a voluminous yellow skirt and low-cut white bodice, is seated in a garden, a boy, dressed in light blue, and having a rose mantle over his shoulders, binding flowers in her hair. On the left, by the boy's side, stands a goat. A classical landscape stretches away in the distance to the right.

Height, 21 inches; width, 29 inches

Collection of the Vicomte Gabriel Chabut

Purchased from S. J. Frank, New York

[See illustration on opposite page]

[Companion to the preceding]



No. 768. AUTUMN ["LES DÉLICES DE L'AUTOMNE"]



No. 769. SPRING ["LES CHARMES DU PRINTEMPS"]



No. 770. LE CHEVALIER DE BILLAUT

JEAN HONORÉ FRAGONARD

FRENCH: 1732-1806

770. *LE CHEVALIER DE BILLAUT*

Bust-length, turned three-quarters to left. In gay attire, seated in a chair and resting his left arm over the back of it. Of about middle age, and the hair powdered.

Height, 21½ inches; width, 18 inches

Collection of the Vicomte Gabriel Chabot

Purchased from S. J. Frank, New York, 1916

Inscribed on the back of the canvas: "Portrait du Chevalier de Billaut, lieutenant au régiment de Malwil, chevalier de St. Louis; peint par Fragonard à M. le Comte Guérin." This inscription is thoroughly accepted by Pierre de Nolhac: "Fragonard," 1901, page 110; it is to be also identified with the portrait included in the J. Lassalle Sale, at the Hotel Drouot, Paris, December 16, 1901, No. 13.

[See illustration on opposite page]

ANTONIO CANALE [CANALETTO]

VENETIAN: 1697—1768

771. *THE RIALTO BRIDGE*

The view looks down the green water of the Grand Canal, peopled with swarms of gondolas; at left and right *palazzi* lining the water, with the Rialto bridge in the middle distance.

Height, 21 inches; length, 28 inches

From MM. C. and E. Canessa, Paris, 1924

[See illustration on opposite page]

ANTONIO CANALE [CANALETTO]

VENETIAN: 1697—1768

772. *VENICE, LOOKING DOWN THE GRAND CANAL*

In the foreground, the quay with moored gondolas and figures of men and women in conversation; over the green water the view takes in the length of the Grand Canal, on the right bank the Riva della Schiavoni with the Campanile, Ducal Palace and the Old Library. On the left the Dogana and the domes of the Salute, with the city stretching away behind them. Greenish blue sky with masses of white cloud.

Height, 29 inches; length, 44 inches

From MM. C. and E. Canessa, Paris, 1924

[See illustration on page 258]

GIACOMO MARIESCHI

ITALIAN: 1711—1794

773. *ITALIAN HARBOR SCENE*

A small bay with vessels on the calm blue water and the houses of a town along the shore, crowned with green hills behind; in the right foreground beneath a ruined classical arch is an encampment of peasants, before whom are standing three horsemen in conversation.

Height, 14 inches; length, 22 inches

From Messrs. Lenygon and Morant, New York



NO. 771. THE RIALTO BRIDGE



No. 772. VENICE, LOOKING DOWN THE GRAND CANAL

J. CROIZAT

FRENCH: XVIII CENTURY

774. SPORTIVE CHERUBS: TWO COMPANION
PAINTINGS

[A] Figures of three winged chubby putti with a bird cage and doves, one released and flying at the end of a ribbon. [B] Nude putto asleep on sheaves of wheat, tormented by two companions, one of whom is tickling him with a straw. One signed on back of canvas, CROIZAT and dated Paris 1739. Oval.

Height of one, 25 inches; length, 30½ inches

Height of one, 23¾ inches; length, 28¾ inches

775. PAIR OVERDOORS PAINTED IN OILS

French School, XVIII Century

[A] PUTTI WITH BIRDS. Three nude figures of boys playing with hooded falcons, in a wooded landscape. [B] YOUTHFUL DIANA AND PUTTI, WITH ANIMALS. Nude figure of a tiny girl with arrow and quiver, hunting horn and hound, as Diana, a putto lacing up her sandals; a second is leading a pair of hounds off to the right. Wooded landscape with blue sky.

Cartouche-shaped: Height of each, 40 inches; length, 56 inches

776. FOUR DECORATIVE OIL PAINTINGS, OR
DESSUS-DE-PORTES

French School, XVIII Century

Amoristic scenes with youths and maidens in shepherd costume beside a mill, playing at *colin-maillard*, hiding in sheaves of wheat or discouraging.

Height, 24½ inches; length, 33 inches

777. FOUR CEILING PAINTINGS EN GRISAILLE

Louis XVI Period

Each depicting groups of chubby nude cherubs in flight, playing with a lamb, a stork, doves, snakes and the like; painted *en camaïeu* in greenish gray. Each panel has an inset quarter-round corner and is mounted on a square of cream-colored canvas.

Length, 5 feet 8 inches; width, 6 feet 4 inches

778. **THREE DECORATIVE PANELS IN OIL** French School, circa 1800
Each depicting a group of three nude cherubs, reading, writing, and playing with dogs amid the clouds; bordered with festooned vines, with bunches of green and purple grapes. In old *laqués* and gilded frames.

Height, 36 inches; length, 63 inches

IMPORTANT FRENCH FURNITURE OF THE XVIII CENTURY

779. **CARVED WALNUT WALL MIRROR** Régence Period
Oval mirror surrounded by a frame of leaf scrollings with two female caryatid supporters at the sides, a cherub head at the base, and a scrolled cartouche surmounted by a cherub head as cresting. [Has been rebacked.]

Height, 21 inches; width, 13½ inches

780. **CARVED AND GILDED FAUTEUIL** Louis XV Period
Serpentine cartouche-shaped molded back, open molded and scrolled arms and supports, molded seat rail and cabriole legs enriched with shell ornament at the knees. *Cannés* back and seat, with green and white lampas seat cushion.

781. **ACAJOU MARQUETERIE FOUR-TIERED SERVANTE TABLE**
French, Late XVIII Century
Four circular trays rimmed with pierced galleries, each beautifully inlaid in an exotic wood with an octofoil stellate medallion; the tray supported on four delicate rounded colonettes.

Height, 31½ inches; diameter, 11 inches

782. **MARQUETERIE BEDSIDE TABLE** Louis XV Period
Oblong dish top, incurvate front and sides, the former fitted with a single drawer and cupboard enriched with inlaid scrolled cartouches; the top, sides, and cupboard paneled with a richly figured inlay of thuya wood. Slender quadrangular cabriole legs.

Height, 31 inches; width, 13½ inches

[See illustration on opposite page]

- 782A. **MARQUETERIE BEDSIDE TABLE** Louis XV Period
Similar to the preceding.



No. 782. MARQUETERIE BEDSIDE TABLE



No. 784. KINGWOOD MARQUETERIE OCCASIONAL TABLE,
MOUNTED IN CUIVRE DORÉ

783. ACAJOU MARQUETERIE NEST-OF-DRAWERS Louis XV Period
Oblong top with serpentine front fitted with seven drawers; veneered with a panel inlaid with a marqueterie of floral branches, the sides each with three panels of flowers; cabriole legs. Fitted with rococo *appliqués* and escutcheons in *cuivre doré*.

Height, 57½ inches; width, 20 inches

784. KINGWOOD MARQUETERIE OCCASIONAL TABLE,
MOUNTED IN CUIVRE DORÉ Louis XV Period
Oblong top covered in green leather, with three-quarter gallery; serpentine front and sides bordered with diagonally banded kingwood enclosing beautiful shaped panels inlaid with delicate floral marqueterie. Slender cabriole legs supporting incurvate galleried under-shelf, similarly inlaid. Mounted in *cuivre doré* with rococo escutcheons, toes, and shoulder *appliqués*, the last enriched with cherub-heads and husk pendants.

Height, 28 inches; width, 17 inches

[See illustration on opposite page]

785. CARVED AND LAQUÉ SIDE CHAIR IN JARDINIÈRE VELVET
By Antoine Bonnemain [M.E. 1753]; Louis XV Period
Cartouche-shaped molded back, flower-carved molded rail and cabriole legs; *laqué* green. Covered in jardinière velvet with floral design in the Louis XIV taste. Stamped under front rail, BONNEMAIN, M.E.

Note: Antoine Bonnemain was received master at Paris, July 18, 1753; he worked over a considerable period in the rue St. Nicolas and was succeeded by his son Pierre-Antoine, who executed commissions for the State under the First Empire.

786. ACAJOU MARQUETERIE KIDNEY-TOP OCCASIONAL TABLE
Louis XVI Period
Rimmed kidney-top, feather-paneled and inlaid with strap scrollings and curving branches of blossoms; on two slender pierced and shaped supports with stretched bridge feet.

Height, 24 inches; width, 24 inches

787. LADY'S INLAID ACAJOU AND TULIPWOOD
 WRITING-DESK Louis XV Period
 Oblong top with marble slab [broken]; upright fall-front, opening to interior fitted with pigeonhole and three drawers, and with a long drawer below; balustered apron, cabriole legs. Mounted in *cuivre doré* with paneled endive scrollings and rococo shoulder and toe *appliqués*; inlaid with quartered and feathered panel of tulipwood.
Height, 38 inches; width, 25 inches
788. BROCADE LAQUÉ SEGMENTAL LOVE SEAT Directoire Period
 Low concave back projecting beyond the incurvate sides; concave front rail, round legs. In Louis Quinze floral brocade, with seat cushion.
Length, 5 feet
789. INLAID ACAJOU, KINGWOOD AND TULIPWOOD
 NEST-OF-DRAWERS Louis XVI Period
 Upright, with chamfered corners; front with seven long drawers. The drawers and sides beautifully paneled with feathered and quartered veneers of tulipwood within ribbon borders of *bois vert*; oval bow-knotted brass escutcheons. *Rouge antique* marble top.
Height, 59½ inches; width, 26 inches
790. INLAID ACAJOU AND BOIS DE ROSE BOUDOIR
 WRITING-DESK Louis XV Period
 Oblong top with slant-front having a hinged shaped panel opening to interior fitted on either side with a tier of three drawers enclosing a compartment with slide; the reverse of front inlaid with green tooled leather. Front with two small drawers and one long drawer, and valanced apron; quadrangular cabriole legs. Beautifully inlaid with feather-paneled and quartered veneers with diagonal cross-bandings, and mounted in *cuivre doré* with rococo escutcheons and knee and toe *appliqués*. [Repaired.]
Height, 38 inches; width, 31½ inches
 [See illustration on opposite page]



NO. 790. INLAID ACAJOU AND BOIS DE ROSE BOUDOIR
WRITING-DESK



No. 791. TWO AUBUSSON TAPESTRY CARVED AND LAQUÈS FAUTEUILS



No. 792. TWO AUBUSSON TAPESTRY CARVED AND LAQUÉS FAUTEUILS



No. 793. AUBUSSON TAPESTRY CARVED AND LAQUÉ CANAPÉ

791. TWO AUBUSSON TAPESTRY CARVED AND LAQUÉS
FAUTEUILS Louis XV Period
Cartouche-shaped molded and flower-carved back, open molded and leaf-carved arms and armpads, flower-carved molded rail and cabriole legs. Covered in fine tapestry of the period, enriched with silk; the backs with figures of putto musician and harvester, the seats with animals of La Fontaine's *Fables*, after Oudry; within delicate borders of leaf scrollings intertwined with flowers.
[See illustration on page 266]
792. TWO AUBUSSON TAPESTRY CARVED AND LAQUÉS
FAUTEUILS Louis XV Period
Similar to the preceding; the backs depicting putto worshipper and gatherer of grapes.
[See illustration on page 267]
793. AUBUSSON TAPESTRY CARVED AND LAQUÉ CANAPÉ
Louis XV Period
En suite with the preceding; the back depicting putti culling flowers and grapes and a central group depicting an *amorino* tickling a sleeping companion.
Length, 6 feet 3 inches
[See illustration on opposite page]
794. LOUIS XVI ACAJOU AND TULIPWOOD MARQUETERIE
POUDREUSE
Oblong top divided into three panels, knee-hole front with numerous concealed drawers; top, front and sides all exquisitely banded and cross-banded with borders enclosing panels delicately inlaid in marqueterie of exotic woods with variously shaped vases of blossoms and smaller utensils; square tapering legs with paneled inlays of husk drops. Centre panel rises to disclose a mirror; the side panels are hinged and open to an interior fitted with Louis XV blue floral brocade.
Height, 29½ inches; length, 35½ inches
[See illustration on page 272]

795. MARQUETERIE WRITING TABLE, MOUNTED IN
CUIVRE DORÉ Louis XV Period

Serpentine oblong top beautifully inlaid with a large shell-shaped cartouche enriched with radial diagonally banded stripes, and surrounded by a marqueterie of trailing blossoms in a ground of harewood. The front and sides similarly paneled with harewood, exhibiting a marqueterie of trailing blossoms and leafage; slender cabriole legs. The top slides revealing a drawer which pulls forward and discloses fitting of writing tablet, etc., and compartment with parqueterie cover. Mounted in *cuivre doré* with rims, rococo knee and toe *appliqués* and small escutcheons.

Height, 29½ inches; length, 30½ inches

[See illustration on opposite page]

796. PAIR AUBUSSON TAPESTRY CARVED AND GILDED
FAUTEUILS Louis XVI Period

Arched back; arm-pads and loose seat cushion covered in fine cream Aubusson tapestry developing garlands of flowers and medallions of children playing, after Boucher. Seats have floral cream-paneled medallions of animals illustrating episodes from La Fontaine's *Fables*, after Oudry. On fluted tapering legs. [Frames of later date.]

[See illustration on page 273]

797. PAIR AUBUSSON TAPESTRY WINDOW BANQUETTES Louis XVI Period

Long oblong seat covered in Aubusson tapestry displaying oval medallion of animals, after Oudry, and illustrating episode in La Fontaine's *Fables*; ivory ground, festooned with flowers, having rose-pompadour borders and deep festooned and vandyked valance in front. On gilded tapering and fluted legs.

Height, 16 inches; length, 54 inches

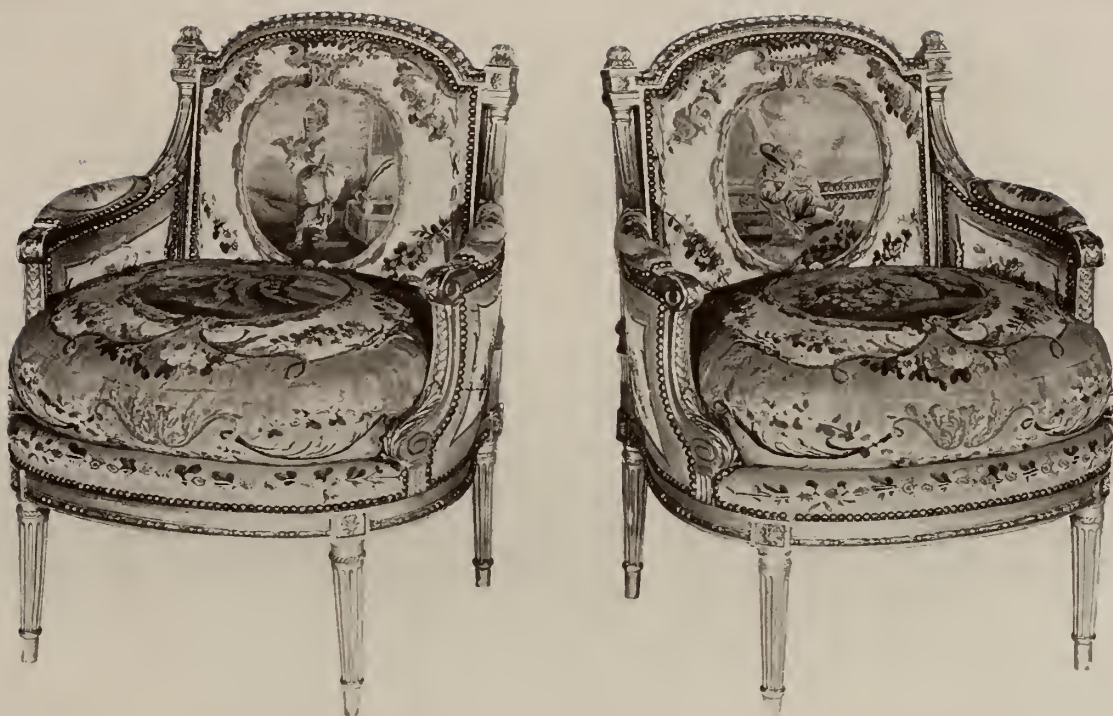
[See illustration of one on page 273]



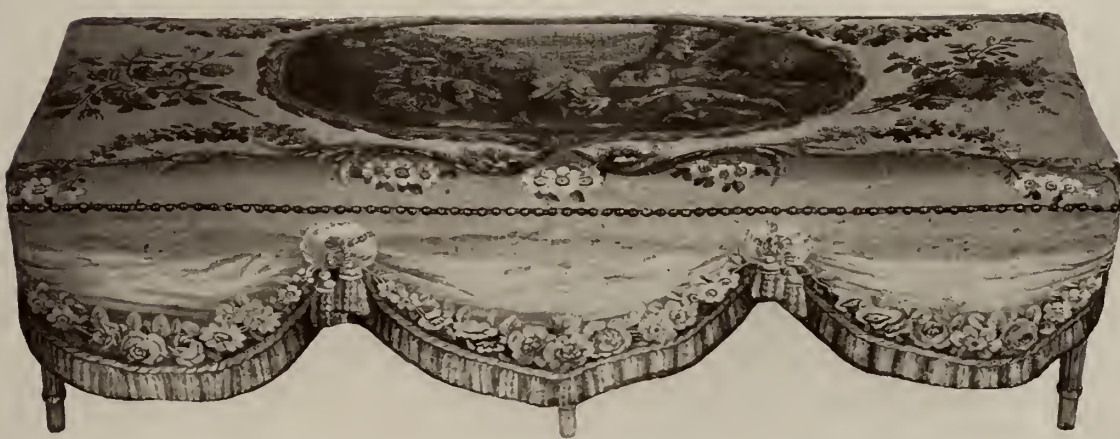
No. 795. MARQUETERIE WRITING TABLE, MOUNTED IN
CUIVRE DORÉ



No. 794. ACAJOU AND TULIPWOOD MARQUETERIE POUFREUSE



796



797

No. 796. PAIR AUBUSSON TAPESTRY CARVED AND GILDED FAUTEUILS
 No. 797. PAIR AUBUSSON TAPESTRY WINDOW BANQUETTES



799

No. 799. INLAID TULIP AND KINGWOOD CABINET, MOUNTED IN CUIVRE DORÉ



801

No. 801. INLAID TULIPWOOD WRITING CABINET, MOUNTED IN CUIVRE DORÉ

798. INLAID TULIP AND KINGWOOD CABINET, MOUNTED IN CUIVRE DORÉ Signed, P. H. Mewesen, [M.E. 1766]; Louis XVI Period Rectangular, with canted pilasters; front fitted with four feather-paneled drawers; on short cabriole legs. Mounted in *cuivre doré* with festooned ram's-head pilaster *appliqués* and acanthus-leaf and strap handles scrolled into ribboned and wreathed escutcheons. Plum-pudding brocatelle marble top. Signed on top rail, P. H. MEWESEN.

Height, 31 inches; width, 18½ inches

Note: Pierre-Harry Mewesen, a Scandinavian *ébéniste*, worked for a score of years in the rue du Faubourg St. Antoine at the sign of the *Main d'Or*, being received as *maître ébéniste* March 26, 1766. His pieces are in general small and of great elegance, simply treated. Cf. Salverte, *Les Ebénistes du XVIII^e Siècle*, 1923, page 222.

799. INLAID TULIP AND KINGWOOD CABINET, MOUNTED IN CUIVRE DORÉ Signed, P. H. Mewesen [M.E. 1766]; Louis XVI Period Similar to the preceding. Signed on top rail, P. H. MEWESEN.

[See illustration on opposite page]

800. INLAID TULIPWOOD AND KINGWOOD COMMODORE, MOUNTED IN CUIVRE DORÉ Louis XVI Period Straight front, expanding about centre to a depressed semicircular panel; fitted with two deep drawers between canted pilasters; valanced cabriole legs. Mounted in *cuivre doré* with triglyphs on pilasters, scrolled urn on valance, laurel-wreath ring handles and bowknot escutcheons. Dark red and gray Languedoc marble top.

Height, 34 inches; width, 28 inches

801. INLAID TULIPWOOD WRITING CABINET, MOUNTED IN CUIVRE DORÉ Louis XVI Period Serpentine oblong top, slightly serpentine front, ends and back inlaid with bowknotted bouquets of flowers. The front fitted with fall writing tablet lined with original tooled green leather, disclosing interior compartments; small drawer below. Supported on cabriole legs with shelf stretcher. Mounted in *cuivre doré*, with molding at top, rocaille scrolled escutcheon, and castored leaf toes.

Height, 34 inches; width, 17 inches

[See illustration on opposite page]

802. PAIR AUBUSSON TAPESTRY CARVED AND GILDED
LOVE SEATS Louis XVI Period

Arched back, armpads and seat covered in rich Aubusson tapestry developing interesting group of children playing in rustic landscapes, after Boucher. Seat with large medallion occupied by group of animals, after Oudry, in festooned ivory grounds with rose-pompadour borders. Frames with leaf-enriched back, scrolled arms with open fluted round back supports. On tapering fluted legs.

Height, 36 inches; length, 40 inches

[See illustration of one on opposite page]

803. PAIR AUBUSSON TAPESTRY CARVED AND GILDED
LOVE SEATS Louis XVI Period
Similar to the preceding.

804. AUBUSSON TAPESTRY CARVED AND GILDED CANAPÉ
Louis XVI Period

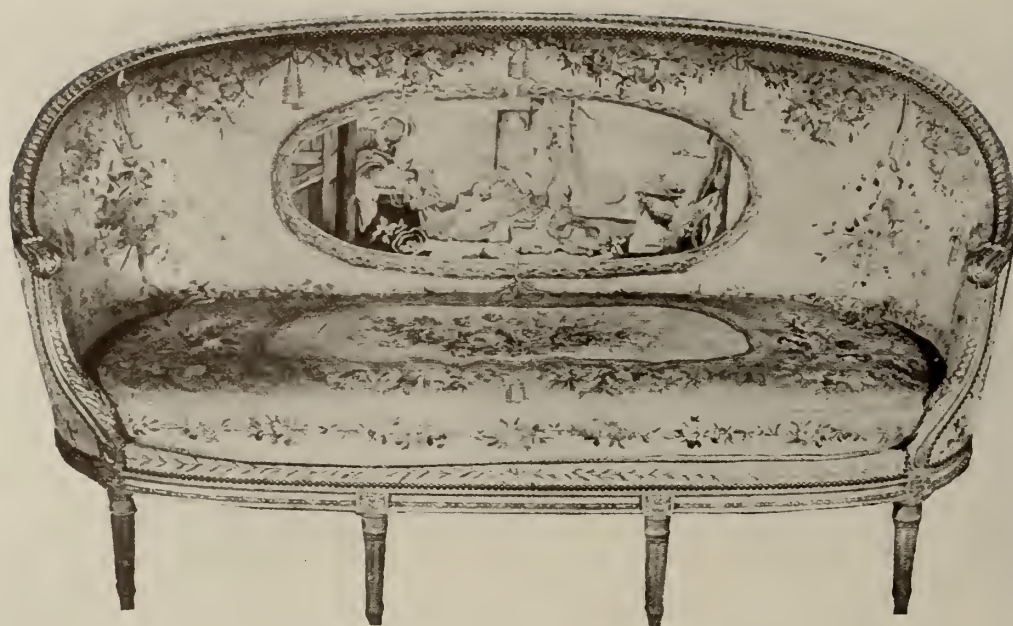
Molded horseshoe back and arms, enriched with leaf motives; round fluted and tapering legs. Back and loose seat covered in beautiful Aubusson tapestry, the former developing an oval pastoral medallion after Boucher: an interior with a young mother holding up her infant to greet its father, who appears with his ass at the door, the rest of the happy family grouped around the mother. The medallion is flanked by pendent bouquets of flowers festooned above with floral garlands and tassels. Seat with medallion of blossoms encircled by floral festoons and tassels similarly, in rich colors. [Frame apparently of later date.]

Length, 6 feet 4 inches

[See illustration on page 278]



NO. 802. PAIR AUBUSSON TAPESTRY CARVED AND GILDED
LOVE SEATS



No. 804. AUBUSSON TAPESTRY AND GILDED CANAPÉ



No. 805. INLAID TULIPWOOD AND HAREWOOD CENTRE TABLE
MOUNTED IN CUIVRE DORÉ



NO. 806. INLAID KINGWOOD AND TULIPWOOD CABINET
MOUNTED IN CUIVRE DORÉ

805. INLAID TULIPWOOD AND HAREWOOD CENTRE TABLE
MOUNTED IN CUIVRE DORÉ Louis XVI Period

Oval top of harewood, inlaid with quaint vessels and vases of flowers, finished with cube and feathered tulipwood bandings. Paneled frieze enriched with scrolled husk motives; fitted with small writing slide having silk lining. On slender cabriole legs with kidney-shaped shelf stretcher inlaid with similar vessels to top. Mounted in *cuivre doré* with open gallery to top and leaf-cartouche toes.

Height, 29 inches; width, 22¾ inches

Note: An interesting and similarly enriched table to the above is in the Jones Collection, South Kensington Museum.

Collection of the late Lady Bateman, Oakley Hall, Eye, Suffolk

[See illustration on page 279]

806. INLAID KINGWOOD AND TULIPWOOD CABINET
MOUNTED IN CUIVRE DORÉ Louis XVI Period

Rectangular, with feathered tulipwood frieze; the front fitted with two large enclosing doors paneled with feather bandings of kingwood centred with quartered tulipwood; small valance under doors. Canted pilasters, terminating in arched stump feet. Ends paneled. Mounted in finely chiseled *cuivre doré*, with leaf-rosetted diamond lattice to frieze, acanthus-leaf and husk-drop brackets at crowns of pilasters, leaf rosettes at spandrels of doors and acanthus-leaf valance *appliqué* wreathed with oak leaves. Original molded half statuary marble top.

Height, 3 feet 7½ inches; width, 4 feet 3 inches

[See illustration on opposite page]

807. INLAID KINGWOOD AND TULIPWOOD CABINET
MOUNTED IN CUIVRE DORÉ Louis XVI Period
Similar to the preceding.

808. ACAJOU CENTRE TABLE, MOUNTED IN CUIVRE DORÉ

Louis XVI Period

Molded oval top, with frieze of same contour fitted with drawer and secret end boxes released by spring; tapering square legs. Mounted in exquisitely chiseled *cuivre doré* with molding to top, paneled leaf paterae to all sides of frieze and leg blocks, triglyphs, small paterae and stock toes to legs.

Height, 30 $\frac{3}{4}$ inches; width, 26 inches

Note: The rarely chiseled mountings of this fine table are of the very highest quality, and have been attributed to Gouthière.

809. PAIR CARVED AND GILDED BEAUVAIS TAPESTRY

ARMCHAIRS

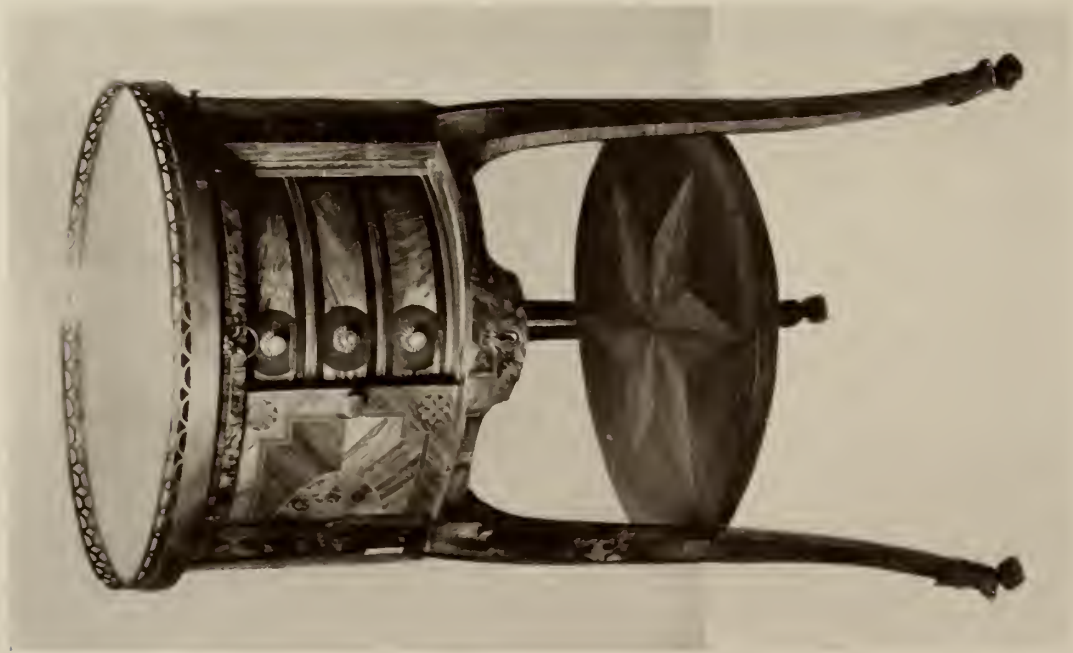
Louis XVI Period

Molded oval back enriched with guilloche motives. Armpads and back covered in finely woven Beauvais tapestry displaying youth and maiden at rustic avocations, after Boucher. Seats develop groups of animals, after Oudry, illustrating episodes in La Fontaine's *Fables*. Both back and seat have remarkably fine wreaths of flowers and deep cream-tan borders; woven in rich blues, crimsons, greens, pinks, plum-color, yellows and ivory. Leaf-enriched fluted arms and supports; round fluted legs.

[See illustration on opposite page]



No. 809. PAIR CARVED AND GILDED BEAUVAIS
TAPESTRY ARMCHAIRS



811

No. 810. HAREWOOD MARQUETERIE WORK TABLE, MOUNTED IN CUIVRE DORÉ



810

No. 811. IMPORTANT INLAID TULIPWOOD AND ELMROOT TABLE, MOUNTED IN CUIVRE DORÉ

810. HAREWOOD MARQUETERIE WORK TABLE, MOUNTED
IN CUIVRE DORÉ Louis XVI Period

Lobed oval, hinged top, inlaid with landscape and stream on which two swans are swimming; interior of top enriched with silhouetted profile bust within a wreath of flowers; interior compartment for work materials. A drawer is fitted at right side below the compartment. Supported on molded cabriole legs having incurved oblong stretcher, and mounted in *cuivre doré* with leaf-scrolled strap to back of top, floral drop handle covering the keyhole, floral knee *appliqués* and leaf feet.

Height, 28¾ inches; width, 17 inches

[See illustration on opposite page]

811. IMPORTANT INLAID TULIPWOOD AND ELMROOT TABLE,
MOUNTED IN CUIVRE DORÉ

By Hache of Grenoble; Louis XVI Period

Circular, with tripaneled body, enriched with oval medallions of exceptionally fine elmroot. Front arranged with writing slide at crown and sliding tambour disclosing three finely inlaid interior drawers. Right panel fitted at top with small hinged drawer swinging out and having inkwell compartments. On slender cabriole legs; round shelf stretcher adorned with stellate inlay. Mounted in *cuivre doré* with pierced gallery, bowknotted escutcheon, molding to shelf stretcher and leaf-cartouched castored toes.

Height, 28¾ inches; diameter, 15¾ inches

Note: This charming little table has the maker's original advertisement pasted at the bottom of lower drawer. Hache fils of Grenoble were *ébénistes* to the Duc d'Orleans in 1777, and the most famous of the cabinet-makers of Dauphiné.

[See illustration on opposite page]

812. INLAID TULIPWOOD OCCASIONAL TABLE, MOUNTED
IN CUIVRE DORÉ Louis XVI Period

Oval top, enriched with lobed tulipwood banded medallion enclosing vase of flowers, inkstand and other objects in the Chinese manner, spread on a table. Frieze inlaid with panels of similar objects; fitted with small drawer. On slender cabriole legs having kidney-shaped shelf stretcher similarly inlaid to top. Mounted in *cuivre doré* with pierced gallery, curious satyr masks at frieze, molding to shelf stretcher and cartouche and leaf toes. [Drawer restored.]

Height, 23½ inches; width, 13½ inches

Note: A small table with similar *chinoiserie* utensils is in the Jones Collection, South Kensington Museum. It is evidently by the same *maître ébéniste* as the above table.

Purchased from Frank Partridge, London

[See illustration on opposite page]

813. TULIP AND HAREWOOD PARQUETERIE POUDREUSE TABLE Late Louis XV Period

Serpentine oblong top with fret gallery, inlaid with double ribbon borders enclosing a delicate floral lattice of tiny quatrefoils in a panel of harewood; draw front and sides beautifully inlaid with a cube parqueterie; cabriole legs shod with *cuivre doré* feet. Drawer with recessed centre opening to disclose interior beautifully fitted with rising mirror, tulipwood slide, and two side compartments with slides inlaid with a parqueterie motive similar to that of the exterior. A rare piece of the finest workmanship. *Height, 30 inches; width, 25½ inches*

[See illustration on page 288]

814. ACAJOU OVAL BOUDOIR TABLE, WITH PAYSAGE
MARQUETERIE Louis XVI Period

Oval top, rimmed with gallery and beautifully inlaid with an oval panel depicting a rural landscape with buildings and ruined temple, trees and swans, in exotic woods; frieze with single drawer delicately paneled and inlaid with marqueterie exhibiting porcelain vessels, books and music, etc. Square tapering legs enclosing undershelf, also with an oval panel inlaid with a riverside country landscape in a background of *bois vert*. *Height, 28 inches; diameter, 20 inches*

[See illustration on page 289]



NO. 812. INLAID TULIPWOOD OCCASIONAL TABLE,
MOUNTED IN CUIVRE DORÉ



No. 813. TULIP AND HAREWOOD PARQUETERIE POUFREUSE TABLE



No. 814. ACAJOU OVAL BOUDOIR TABLE, WITH
PAYSAGE MARQUETERIE



NO. 815. TWO BEAUVAIS TAPESTRY LAQUÉS AND
PARCEL-GILDED FAUTEUILS

815. TWO BEAUVAIS TAPESTRY LAQUÉS AND PARCEL-GILDED
FAUTEUILS By Jacob Frères, Paris; Directoire Period
Square scrolled and molded back, downcurved arms on baluster-
turned supports; round tapering legs. Seat in fine tapestry of the
period, developing floral borders of rustic vines in a green ground,
enclosing écru panels woven with beautiful sprays of garden flowers.
Stamped on underside of front rail, JACOB FRÈRES, RUE MESLÉE.

Note: Georges [1768-1803] and Francois-Honoré [1770-1847] were
the sons of the famous *ébéniste* Georges Jacob; until the end of the Consulate
they were in business together in the rue Meslée under the name of Jacob
Frères, their mark being found by M. Ernest Dumonthier on more than
forty chairs in the Mobilier National. After the death of the elder brother,
the firm was known as Jacob-Desmalter et Cie. [Salverte, *Les Ebénistes du*
XVIII^{me} Siècle, pp. 161-2.]

[See illustration of one on opposite page]

816. TWO BEAUVAIS TAPESTRY LAQUÉS AND PARCEL-GILDED
FAUTEUILS By Jacob Frères, Paris; Directoire Period
Similar to the preceding.

817. TWO BEAUVAIS TAPESTRY LAQUÉS AND PARCEL-GILDED
FAUTEUILS By Jacob Frères, Paris; Directoire Period
Similar to the preceding.

818. EXQUISITELY INLAID TULIPWOOD TABLE, MOUNTED
IN CUIVRE DORÉ Louis XVI Period

Oblong top, with canted corners and inset centre; richly inlaid with sprays of flowers, flanked by panels of parqueterie cubes. Front fitted with three drawers, the upper arranged with leather-lined writing slide and ink compartment at right. Supported on square tapering legs with shelf stretcher of same contour as top; front, ends, back and shelf stretcher inlaid with similar panels of parqueterie cubes. Mounted in *cuivre doré* with shaped molding on top and stretcher, satyr and leaf *appliqués* at corners of pilasters, festoons at knees, bow-knotted oval escutcheon and square toes. Rich in color and patina.

Height, 28½ inches; width, 18 inches

Collection of Lady Paget

[See illustration on opposite page]

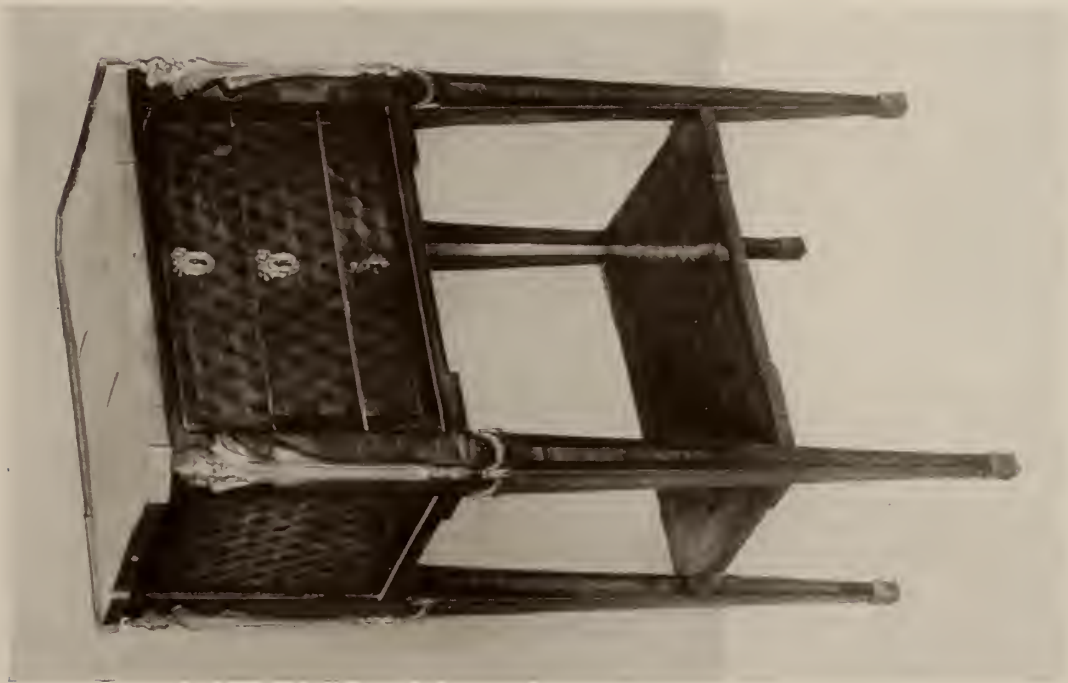
819. PAIR IMPORTANT ACAJOU OCCASIONAL TABLES, MOUNTED IN
CUIVRE DORÉ Louis XVI Period

Oval, with small leather-lined writing slide under top; deep drum body fitted with paneled door and two shallow box drawers at ends opening with concealed springs; graceful cabriole legs. Mounted in *cuivre doré* with medallioned gallery, festooned *appliqués* at pilasters, panels with spandrel rosettes and leaf toes. Half-statuary marble top.

Height, 32 inches; width, 19½ inches

From the Tevo Supboary Collection

[See illustration of one on opposite page]



818

No. 818. EXQUISITELY INLAID TULIPWOOD TABLE, MOUNTED IN CUIVRE DORÉ
No. 819. PAIR IMPORTANT ACAJOU OCCASIONAL TABLES, MOUNTED IN CUIVRE DORÉ



819



No. 820. TULIPWOOD PARQUETERIE BONHEUR DU JOUR, MOUNTED IN
CUIVRE DORÉ AND SÈVRES PORCELAIN

820. TULIPWOOD PARQUETERIE BONHEUR DU JOUR, MOUNTED IN
CUIVRE DORÉ AND SÈVRES PORCELAIN

By J. L. Cosson, [M.E. 1765]; Louis XVI Period

Rectangular galleried upper portion fitted with upright tambour-front richly inlaid with a rosetted lattice parqueterie enclosing cubes, the sides and back of interior similarly inlaid; table top and galleried undershelf corresponding. Frieze fitted with drawer having writing slide and compartments; on square tapering legs castored and connected by the undershelf. Mounted in *cuivre doré* with oval galleries, frieze with festooned acanthus-leaf ornaments at knees and a running guilloche motive enclosing apple-green Sèvres porcelain plaques painted with birds and flowers. Signed under right rail twice, J. L. COSSON, M.E.

Note: Jacques-Laurent Cosson [ca. 1735-1805] became M.E. at Paris in 1765; he worked in the rue de Charonne at the sign of the *Grand Monarque*, and appears in the *Almanach* of 1772 as an *ébéniste* of repute. He became councillor of his corporation in 1784. His work is represented in the Louvre and in the South Kensington Museum. A. de Champeaux in his MS. notes, *Bibliothèque des Arts Décoratifs* X, 45, states that two exquisite secrétaires by Cosson decorated with Sèvres porcelain were in the collection of Viscount Clifden and were exhibited at Bethnal-Green, 1893.

[See illustration on opposite page]

The following comprises an important suite of the finest Beauvais tapestry of the Louis XVI period, originally executed for the Queen of France, Marie Antoinette. This is one of the finest sets in existence outside the Mobilier National and the royal palaces of France. The frames are of a later date.

821. FOUR BEAUVAIS TAPESTRY CARVED AND GILDED

FAUTEUILS

Louis XVI Period

Molded and rosetted oval back with voluted ears, open leaf-scrolled arms with downcurving supports, fluted and leaf-carved round tapering legs. Covered in fine Beauvais tapestry developing festooned classical vases and tripod urns supported on plinths of dainty floral scrollings and enclosed by festoons of blue draperies; the seats with dainty pastoral trophies festooned with flowers. [Frames of a later date.]

Note: A suite of chairs with similar covering is in the Wallace Collection, London, and is illustrated in Lady Dilke, *French Decoration and Furniture in the XVIII Century*, 1901, p. 120.

[See illustration of two on opposite page]

822. TWO BEAUVAIS TAPESTRY CARVED AND GILDED

BERGÈRES

Louis XVI Period

Similar to the preceding, but with variations in tapestry. The backs with baskets of flowers, seats with trophies surrounded by floral garlands and scrollings.

[See illustration of one on opposite page]

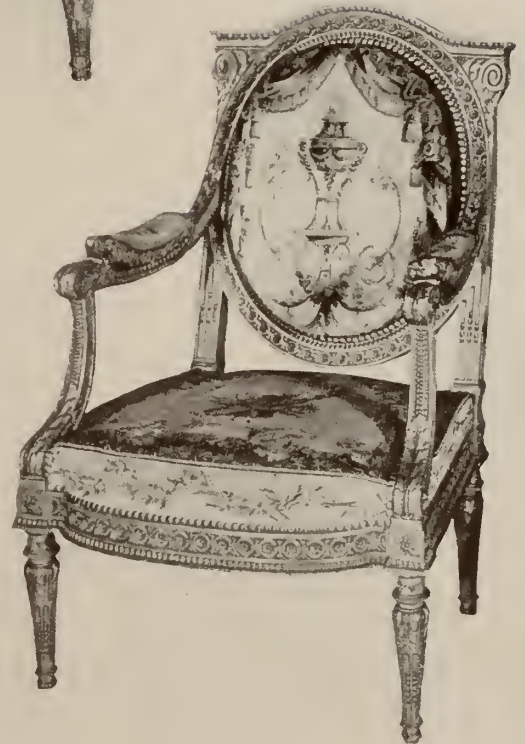
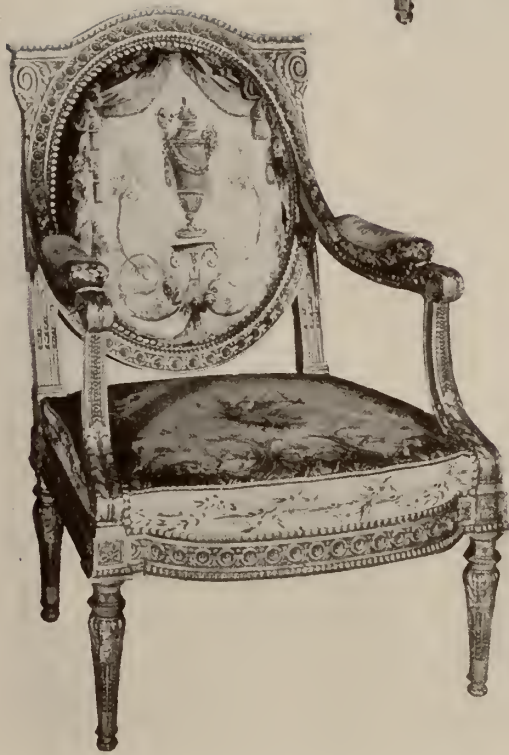
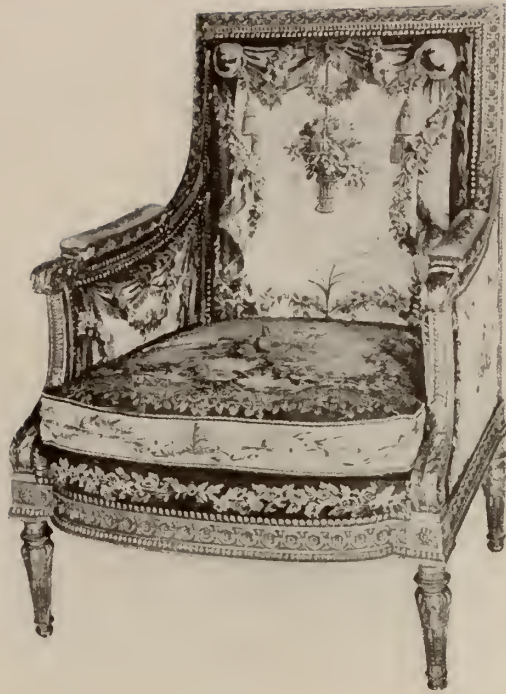
823. BEAUVAIS TAPESTRY CARVED AND GILDED CANAPÉ

Louis XVI Period

Molded oblong back, enriched with rosette motives; armpads, scrolled arms and loose seat covered in richly woven Beauvais tapestry, the back displaying blue festoons of drapery entwined with wreaths of flowers; from the festoons are pendent two military trophies wreathed with laurel leaves and flanking a vase of flowers. Seat displays trophied wreath of fruit festooned with flowers, and occupied by bird pecking at a bunch of grapes; acanthus-leaf scrolled border interrupted by sprays of garden flowers. Executed in pastel tones with delightful passages of crimson on ivory grounds and small tawny-brown inner and outer borders, giving much interest to the weaving. The frames of a later period.

Length, 6 feet 6 inches

[See illustration on page 299]



821

No. 821. FOUR BEAUVAIS TAPESTRY CARVED AND GILDED FAUTEIULS
 No. 822. TWO BEAUVAIS TAPESTRY CARVED AND GILDED BERGÈRES





No. 823. BEAUVAIS TAPESTRY CARVED AND GILDED CANAPÉ



No. 824. IMPORTANT TULIPWOOD MARQUETERIE COMMUNE,
MOUNTED IN CUIVRE DORÉ

824. IMPORTANT TULIPWOOD MARQUETERIE COMMUNE, MOUNTED
IN CUIVRE DORÉ

Signed, F. Rubestuck, [M.E. 1766]; Louis XVI Period
Oblong top, with shaped front outset at centre, frieze containing three
drawers and elaborately inlaid with a species of ribbon guilloche en-
closing blossoms, in a ground of harewood. Front with two deep
drawers following the contours of the top and exquisitely inlaid with
three panels of marqueterie depicting a central trophy of musical
instruments flanked by two groups of books and instruments, each
carried out in exotic woods and supported by sprays of mistletoe with-
in banded and cross-banded borders. The sides are inlaid with similar
panels developing bouquets of carnations, tulips and other blossoms.
Rounded corners, *appliqués* with festooned and fluted triglyphs, car-
biole legs. Mounted in *cuivre doré* with shoulder *appliqués* as above,
bowknotted escutcheons, circular brasses with wreath handles, husk
appliqués at knees and leaved claw feet. White tapestry marble top.
Stamped on left pilaster, F. RUBESTUCK, M.E.

Height 33½ inches; length, 57½ inches

Note: François Rübestück [1722-1785] was born in Westphalia and
worked in the Faubourg St. Antoine, Paris, becoming M.E. May 7, 1766;
afterwards in the rue de la Roquette and rue de Charenton. He ended his
days in poverty. He is noted for his commodes, both in marqueterie and in
lacquer à *décor chinois*, and for his refined interpretations of the style of
Louis XVI.

[See illustration on opposite page]

825. FOUR CARVED AND GILDED BEAUVAIS TAPESTRY CHAIRS,
AFTER JEAN-BAPTISTE B. DEMAY Marie Antoinette Period
Molded arched open back, supported by fluted columns and occupied by a central oval medallion monogrammed M A [Marie Antoinette], surmounted by a rose wreath and flanked by beribboned arrows; pearl and rosette-enriched seat rail. Round tapering legs. Seat covered in finely woven Beauvais tapestry displaying a beribboned bouquet of flowers within a deep ivory oval medallion wreathed with oak leaves; floral border. Executed in charming pastel colors. [Frames of a later period.]

Note: The Beauvais tapestry for these chairs was woven for Marie Antoinette, Queen of France. The originals of the frames are by the *maître ébéniste* Jean-Baptiste B. Demay [M.E. 1784] and are in the Petit Trianon at Versailles.

[See illustration of two on opposite page]

826. TWO CARVED AND GILDED BEAUVAIS TAPESTRY CHAIRS,
AFTER JEAN-BAPTISTE B. DEMAY Marie Antoinette Period
Similar to the preceding.

Note: The Beauvais tapestry for these chairs was woven for Marie Antoinette, Queen of France.

827. THREE CARVED AND GILDED BEAUVAIS TAPESTRY CHAIRS,
AFTER JEAN-BAPTISTE B. DEMAY Marie Antoinette Period
Similar to the preceding.

Note: The Beauvais tapestry for these chairs was woven for Marie Antoinette, Queen of France.



No. 825. FOUR CARVED AND GILDED BEAUVAIS TAPESTRY CHAIRS,
AFTER JEAN-BAPTISTE B. DEMAY



NO. 828. IMPORTANT INLAID TULIPWOOD AND SATINWOOD CABINET,
MOUNTED IN CUIVRE DORÉ

828. IMPORTANT INLAID TULIPWOOD AND SATINWOOD CABINET
MOUNTED IN CUIVRE DORÉ

By Jean François Leleu [M.E. 1764] and Gouthière
Louis XVI Period

Feather-paneled tulipwood top, with outset corners over pilasters. Front fitted with two glazed doors having arched corners, inlaid with satinwood rosettes within a diamond lattice; canted pilasters inlaid with tortoise-shell elmroot; serpentine ends, paneled with tulipwood. On valanced base scrolling into cabriole legs. Interior arranged with four shelves. Mounted in exceptionally finely chiseled *cuivre doré* with acanthus leaf and husk molding to top; double leaf moldings and corners to doors, single molding on ends, beautifully scrolled acanthus-leaf brackets crowning pilasters, knee and valance *appliqués*, the last crowned by a varied leaf molding. Signed on back in two places, J. F. LELEU.

Height, 4 feet 6 inches; width, 3 feet

Note: Jean François Leleu [1729-1807] was one of the most famous of all French *ébénistes*. He worked as a youth for Oeben, and establishing himself on the Chaussée de la Contrescarpe, in front of the Bastille, was received into the Paris corporation in 1764, becoming syndic in 1766. He executed a great number of royal commissions for Madame du Barry and later for the Prince de Condé. Gouthière, equally the most renowned of all *ciseleurs*, carried out much of his finest work for Leleu; the superb quality of the mountings of the present cabinet show him at the height of his talent.

[See illustration on opposite page]

829. INLAID PALISSANDRE AND TULIPWOOD

SECRÉTAIRE À ABATTANT

Louis XVIII Period

Oblong top, with concave frieze having a concealed long drawer and beautifully enriched with *cuivre doré appliqués* of demi-acanthus leaves. Front and sides contained between rodded corner *appliqués* expanding at the shoulder into leaf-scrolled volutes; upright fall-front paneled in tulipwood with two shaped reserves embellished with beautiful *appliqués* of an eagle with spread wings and a figure of Aphrodite seated on a framework of rococo scrollings. Interior beautifully fitted with numerous compartments and four small drawers veneered with tulipwood. Double cupboards below disclosing interior with shelves and sliding compartment with fall front. Base with *appliqué* border of leaves and banded with flat *appliqués* of Greek fret meanders. Brescia d'Aleppo marble tablet.

Height, 55½ inches; width, 37½ inches

[See illustration on opposite page]

830. INLAID TULIPWOOD COMMODORE, MOUNTED IN CUIVRE DORÉ

By P. Roussel, M.E.; Louis XVI Period

Front fitted with two drawers inlaid with three vertical architectural panels, the centre depicting a group of personages before a partially ruined columned edifice, a bridge, and a stream on which is a boatman; the ends paneled with vases of flowers in lightly tinted woods. Mounted at crown of round pilasters, centre of valance, knees and toes, with *cuivre doré appliqués* of vase and scrolled acanthus leaves, festoons and husks, beribboned husk escutcheons; laurel ring and rosette handles; claw feet. Finely molded and shaped original gray *brèche* marble top. Signed on left rear pilaster, P. ROUSSEL, M.E.

Height, 34½ inches; length, 52 inches

Note: Pierre Roussel [1723-1782] was one of the most famous of the Parisian cabinetmakers, the son of an *ébéniste* and the oldest of four brothers, who became notable in their craft. The *poinçon* P. ROUSSEL was employed by all members of the family, the majority of pieces being anterior to 1782. Cf. Salverte, *Les Ebénistes du XVIII^{me} Siècle*, pp. 281-3.

[See illustration on page 308]



No. 829. INLAID PALISSANDRE AND TULIPWOOD SECRÉTAIRE À ABATTANT



No. 830. INLAID TULIPWOOD COMMODE, MOUNTED IN
CUIVRE DORÉ



No. 831. INLAID TULIPWOOD COMMODE, MOUNTED IN
CUIVRE DORÉ



832

No. 832. IMPORTANT ACAJOU WRITING TABLE, MOUNTED IN
CUIVRE DORÉ

No. 377. TWO DECORATED MEISSEN GROUPS, MOUNTED IN
CUIVRE DORÉ

310

831. INLAID TULIPWOOD COMMODE, MOUNTED IN
CUIVRE DORÉ By P. Roussel, M.E.; Louis XVI Period
Front fitted with two drawers inlaid with three vertical architectural panels, the centre depicting personages before a partially ruined columned edifice and a stream on which is a boatman; the ends paneled in lightly tinted woods with vases of flowers. Cabriole legs. Mounted at crown of round pilasters, centre of valance, knees and toes, with finely chiseled *cuivre doré appliqués* of vase and scrolled acanthus leaves, ribbon and husk escutcheons, and husk drops. *Cuivre doré* laurel ring and rosette handles. Original gray *brèche* marble top.

Height, 34½ inches; length, 52 inches

See note to preceding.

[See illustration on page 309]

832. IMPORTANT ACAJOU WRITING TABLE, MOUNTED IN CUIVRE
DORÉ Signed, F. Rubestuck [M.E. 1766]; Louis XVI Period
Oblong top inlaid with original tooled green leather. Frieze paneled with ebony bandings, fitted with three drawers and finished on all sides; square tapering legs. Richly mounted in *cuivre doré* with molded rims, leaf moldings to drawers, leaf-rosetted dies, ring handles and circular brasses, triglyphs at knees, and tapering panels of guilloche ornament on all sides of legs. Signed, F. RUBESTUCK on under-drawer rail at right.

Height, 29 inches; length, 45 inches

Note: François Rübestück [1722-1785] was born in Westphalia and worked in the Faubourg St. Antoine, Paris, becoming M.E. May 7, 1766; afterwards in the rue de la Roquette and rue de Charenton. He ended his days in poverty. He is noted for his commodes, both in marqueterie and in lacquer à décor chinois, and for his refined interpretations of the style of Louis XVI.

[See illustration on opposite page]

833. INLAID TULIP AND HAREWOOD COMMODE, MOUNTED
IN CUIVRE DORÉ Louis XVI Period

Front molded toward centre, forming depressed semicircular panel. Frieze fitted with three drawers enriched with entwined circular medallions enclosing rosettes. Two long drawers below tripaneled as one, the centre inlaid on harewood with a garlanded classic vase of flowers, the side panels and ends with rosetted diamond lattice and key bandings. Paneled square tapering legs. Mounted in chiseled *cuivre doré* with large berry and leaf rosettes at crown of canted pilasters, frieze molding, oak and laurel wreath ring and rosette handles, ribbon and laurel escutcheon, acanthus-leaf scrolled *appliqué* to valance, dentils to legs and square toes. Original tapestry dove-gray marble top.

Height, 38 inches; length, 59 inches

Note: A beautiful variant of the Marie Antoinette Commode, known as the Fontainebleau Commode. The official seal of the original owner is on the back.

[See illustration on opposite page]

834. CARVED AND GILDED CHAISE-LONGUE

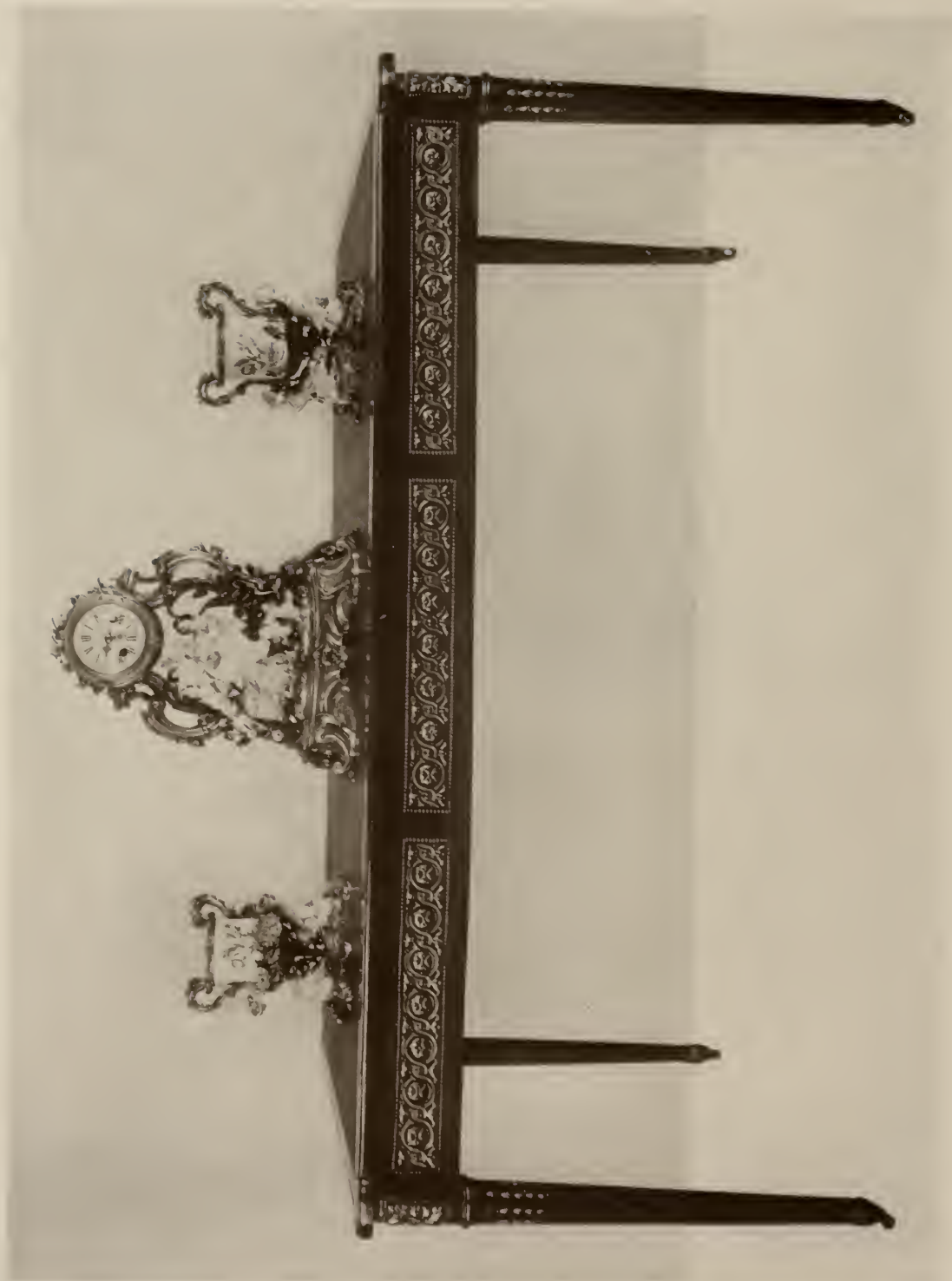
By Claude Gorgu [M.M. 1770]; Louis XVI Period

Horse-shoe back, the frame carved with imbricated laurel leafage and crested with a bunch of flowers; scrolled frontal supports enriched with acanthus and *rouleau* ornament. Guilloche rails, round spiral legs. Gilded *cannés* back and seat. Signed on underside of front rail: GORGU. Cream striped silk loose cushion.

Note: Claude Gorgu [M.M. 1770] was active for about twenty years at the end of the eighteenth century, working in the Cour de la Juiverie and in the rue du Gindre. He is noted for his excellent chairs.



No. 833. INLAID TULIP AND HAREWOOD COMMODE,
MOUNTED IN CUIVRE DORÉ



No. 374. TWO MEISSEN PORCELAIN VASES, MOUNTED IN CUIVRE DORÉ
No. 380. MEISSEN PORCELAIN CLOCK, MOUNTED IN CUIVRE DORÉ
No. 835. ACAJOU LIBRARY TABLE, MOUNTED IN CUIVRE DORÉ

835. ACAJOU LIBRARY TABLE, MOUNTED IN CUIVRE DORÉ
Louis XVI Period

Oblong top with outset round corners; fitted with green leather. Paneled frieze, fitted with three drawers and finished on all sides, round tapering and fluted legs. Richly mounted in *cuivre doré* with beaded frieze panels enclosing rosetted guilloche ornament, leaf rosettes at knees, husk drops and leaf toes. [Refitted.]

Height, 28 inches; length 5 feet

[See illustration on opposite page]

836. INLAID ACAJOU NEST-OF-DRAWERS
Louis XVI Period

Tall upright with chamfered corners, the sides and pilasters paneled. Front with seven long drawers paneled and inlaid with ribbon borders; original bowknotted oval brass escutcheons. Gray and white marble top.

Height, 58 inches; width, 26½ inches

837. INLAID ACAJOU BOOKCASE, MOUNTED IN
CUIVRE DORÉ
Louis XVI Period

Upright with chamfered corners, the sides paneled with purplewood stained to a ruddy color; front with two glass doors bordered with diagonally banded inlays enclosing interior with three shelves. Shaped valance, dwarf cabriole legs with rococo *cuivre doré* toes. *Brèche jaune* marble top.

Height, 50½ inches; width, 37 inches

838. CARVED AND GILDED WALL MIRROR
Régence Period

Upright arched frame with scrolled endive branches supporting at the centre of base a bearded mascarón; a cresting of symmetrically opposed rococo C-scrollings centres a cherub's head. Original mirror. [Needs slight repair.]

Height, 62 inches; width, 24½ inches

839. INLAID KINGWOOD COMMODE, MOUNTED IN CUIVRE DORÉ

By Nicolas Petit [M.E. 1761]; Louis XV Period

Serpentine front and ends, inlaid with feathered and paneled kingwood; fitted with two drawers; short cabriole legs. Mounted in beautifully chiseled *cuivre doré* with *rocaille appliqués* and husks at shoulders; similarly scrolled *appliqué* on valance and quaint leaf toes. The two drawers paneled as one; ends with scrolled leaf moldings, *rocaille* and leaf handles, and escutcheons. Languedoc marble top. Signed PETIT twice, under left and right front.

Height, 34½ inches; length, 46½ inches

Note: The signature PETIT is that of two families of famous French cabinet-makers; the present piece is in the style of Nicolas Petit [1732-1791] who became M.E. 1761 and later Councillor and Syndic. His workshop was situated on the rue du Faubourg St. Antoine at the *Nom de Jésus*. Vide Salverte, *Les Ebénistes du XVIII^{me} Siècle*, p. 251-2.

[See illustration on opposite page]

840. INLAID BOIS DE ROSE AND KINGWOOD ARMOIRE,
MOUNTED IN CUIVRE DORÉ

Louis XVI Period

Upright, with chamfered corners enriched with triglyphs in *cuivre doré*; front divided into six panels veneered with beautifully quartered *bois de rose* with diagonal bandings of kingwood, the sides also paneled; bowknotted oval escutcheons. On stump feet enriched with acanthus leaf *appliqués*. Interior fitted with six adjustable shelves.

Height, 6 feet 3½ inches; width, 3 feet 6½ inches

Purchased from B. Fabre et Fils, Paris



No. 839. INLAID KINGWOOD COMMODOE, MOUNTED IN CUIVRE DORÉ



NO. 842. INLAID TULIPWOOD AND KINGWOOD COMMODORE,
MOUNTED IN CUIVRE DORÉ

841. CARVED AND GILDED CHAISE-LONGUE Louis XVI Period
Scrolled oblong back, with scrolled arms having dolphin supports. Seat and back in velvet brocade, displaying green wreaths entwined with yellow ogivals and small sprays of crimson flowers. Similarly covered round back bolster cushion. Round tapering legs enriched with wreaths, rosettes and leafage.
Height, 38 inches; length, 61 inches

842. INLAID TULIPWOOD AND KINGWOOD COMMODE,
MOUNTED IN CUIVRE DORÉ Louis XVI Period
Straight front, broken about advanced centre; fitted with three short and two long drawers; quarter-round, fluted pilasters; cabriole legs. Mounted in *cuivre doré* with festooned and husked *appliqués* at crown of pilasters, laurel-wreath ring handles, bowknot escutcheons, and scrolled acanthus toes. Gray and lavender marble top.
Height, 34 inches; length, 44 inches

[See illustration on opposite page]

843. CARVED AND LAQUÉ BED WITH CANOPY Louis XVI Period
Oblong, with leaf-enriched crowning rails surmounting spiraled ribbon borders; round fluted uprights supporting round posts hung with tasseled draperies to a central canopy. Stop-fluted front rail, short round tapering and fluted legs. Back and sides, box-spring, mattress and two bolster cushions covered in *écru* striped silk.
Height, 9 feet 2 inches; depths, 3 feet 2 inches; length, 6 feet 2 inches

844. LOUIS XV GILDED AND DECORATED HARPSICHORD
By C. F. Laescke, Amsterdam, 1768
Body lightly gilded and decorated on the exterior with frames of en-
dive scrolling hung with festoons of blossoms, and rococo lattice
motives; cabriole legs enriched with floral ornament at the knees.
Interior of cover and music rest painted with romantic landscapes with
figures, the sounding board with scattered stems of flowers. [Needs
repair.]
Height, 36 inches; length, 6 feet 5 inches; width, 33 inches

845. BROCADE CARVED AND GILDED STATE BED WITH CANOPY

Louis XVI Period

Fluted uprights with pineapple finials, enclosing headboard paneled with chenille velvet brocade, and surmounted by a festooned basket of flowers; on spirally fluted legs. Footboard similarly festooned; fluted side rails. Molded domed canopy with upper and lower fluted and rosetted panels, and carved beribboned festoons of flowers. Valance, side curtains, coverlet and bolster of chenille brocade, beautifully woven on ivory satin with a green diamond trellis of oak and laurel leaves enclosing sprays of crimson berries; varied borders of meandering laurel and acanthus leaves and bouquets of flowers.

Height of bed, 4 feet 9½ inches; length, 6 feet 7 inches; width, 4 feet 6 inches
Height of canopy, 12 feet 6 inches

[See illustration on opposite page]

846. THREE LONG VALANCES OF IVORY SATIN

CHENILLE BROCADE

To match the draperies of the preceding. Scalloped valances lined, fringed and fitted with *passementerie* rosette ornaments having pendent tassels.

Lengths, about 23 feet, 24 feet and 37 feet

847. TALL INLAID ACAJOU AND BOIS DE ROSE CABINET-COMMODE

Signed, J. L. Cosson [M.E. 1765]; Louis XVI Period

Exceptionally tall upright front with round corners and paneled and banded sides; front with two cupboard doors bordered with bandings of veneer and fitted with gilded iron netting and silk curtains, opening to interior with shelf. Seven long drawers beautifully banded and trimmed with bowknotted oval escutcheons and circular brasses with wreath handles. Round tapering legs. Stamped on right near pilaster, J. L. COSSON.

Height, 7 feet 2½ inches; width, 3 feet 3 inches

Note: Jacques-Laurent Cosson [ca. 1735-1805] became M.E. at Paris in 1765; he worked in the rue de Charonne at the sign of the *Grand Monarque*, and appears in the *Almanach* of 1772 as an *ébéniste* of repute. He became councillor of his corporation in 1784. His work is represented in the Louvre and in the South Kensington Museum.

Purchased from the Maison Georges, Paris



NO. 845. BROCADE CARVED AND GILDED STATE BED WITH CANOPY



No. 849. CARVED WALNUT CABINET À DEUX CORPS



No. 866. BRUSSELS TAPESTRY



No. 869. BRUSSELS TAPESTRY



No. 850. INLAID CARVED WALNUT STALL



No. 851. CARVED WALNUT CABINET À DEUX CORPS

848. LOUIS XVI CARVED AND LAQUÉ BEDSTEAD WITH CANOPY

Oblong, with molded and arched head and footboards, and square stop-fluted uprights surmounted by round posts, supporting by iron rods an oval canopy carved with period motives and sustaining a two-handled vase. Round fluted tapering legs. Head and foot panels, mattress, bolster cushion and draperies in beautiful blue and gold striped satin, trimmed with braid and silk tassels.

Total height, 9 feet 6 inches; length, 6 feet 2 inches; width, 4 feet 2½ inches

849. CARVED WALNUT CABINET À DEUX CORPS French Renaissance

Upper portion with broken cornice and frieze enriched with oval and oblong panels of Alps-green marble. Front enclosed with two doors having medallions of Mars and Venus, scrolled with satyr masks; arched pilasters with niches adorned with graceful figures of Venus and Diana and four fluted Corinthian columns. Molded and bracketed base with satyr figures and central drawer. Underbody similarly, but with chimera scrolls beyond pilasters; mask and scroll frieze drawer, but no columns. Panels with satyrs standing on chimeric birds; niches with figures of Mars and Venus upon bossed brackets. Molded base and ball feet.

Height, 5 feet 9 inches; width, 39 inches

[See illustration on page 322]

850. INLAID CARVED WALNUT STALL French Renaissance

Molded and paneled cornice enriched with vase and scrolls; high paneled back, having medallioned bust enclosed by dolphin and satyr mask scrollings. Scrolled open arms; molded hinged seat with loose seat cushion of crimson velvet, trimmed with large tassels. Paneled front on molded plinth. Pilasters and lower portion of back panel inlaid with ebony and boxwood diamond motives and Roman letters. [Restored.]

Height, 7 feet 4 inches; width, 31 inches

[See illustration on page 323]

851. CARVED WALNUT CABINET À DEUX CORPS French Renaissance

Upper portion with molded oblong cornice; leaf-bracketed frieze, adorned with winged putto head and flanking reclining satyrs. Front with two paneled doors enriched with festooned putti standing within niches, parted and flanked by fluted Corinthian columns having fruit

[Continued]

851. *Concluded*

scrollings toward base; molded plinth. Underbody with mask frieze arranged with two drawers enriched with lion heads; under portion enclosed by two paneled doors adorned with strapped leaf arabesques developing outfacing satyrs; half columns similar to upper portion. Molded base and bulbous feet. Rich patina.

Height, 5 feet 6 inches; width, 45 inches

[See illustration on page 324]

BRUSSELS AND OUDENAARDE TAPESTRIES

852. BRUSSELS TAPESTRY BORDER

XVII Century

Ground of deep wine-red, woven with a large leaf-scrolled oval cartouche enclosing a delicate landscape vignette, and surmounted by a winged cherub-head; on either side are emitted cornucopiæ in pinkish tan, filled with a mass of oranges, pears, melons, grapes, artichokes, etc., in blues, greens, tans, yellow and ivory. On each cornucopia is perched a white heron, bending down to snap at two frogs amid the grass.

Length, 6 feet 9 inches; depth, 1 foot 10 inches

853. BRUSSELS TAPESTRY BORDER

XVII Century

Companion to the preceding; the cartouche is without a cherub-head.

Length, 6 feet 9 inches; depth, 1 foot 10 inches

854. BRUSSELS TAPESTRY, AFTER TENIERS

Early XVIII Century

THE PILGRIMAGE. A sunlit river landscape with a *château* on the farther bank, which rises in a grassy hillside with scattered woodland; in the meadows in the foreground is a pair of tall elms with delicate verdure, beneath them the figure of a peasant in white blouse and red breeches and his wife in a blue robe and carrying a basket, trudging along side by side. Orange and yellow border of pearl and bead motives and acanthus leafage, with acanthus-scrolled cartouches at the corners.

Height, 12 feet 2 inches; width, 5 feet

[See illustration on opposite page]



No. 854. BRUSSELS TAPESTRY, AFTER TENIERS



855. BRUSSELS TAPESTRY Early XVIII Century

LA DANSE. At the top of a hill, before a classical temple, with a vista of open country framed by trees, is a group of two men and three women celebrating a festival. Two of the couples are dancing; the third woman playing cymbals. Twisted blue ribbon border enclosing single delicate blossoms—tulips, roses, pansies, etc., with small white squirrels and birds at the corners.

Height, 3 feet 2 inches; length, 4 feet 5 inches

[Companion to the following]

856. BRUSSELS TAPESTRY Early XVIII Century

LE CONTE. At the foot of a hill, beyond which is seen a walled city in the middle distance, are seated a man and a woman in pastoral dress, with a goat and two camels, listening to a story of adventure related by a youth in armor and crimson cloak, who stands before them holding a *bâton* and gesturing towards a distant country. Border of the preceding.

Height, 3 feet 2 inches; length, 4 feet 5 inches

[Companion to the preceding and following]

857. BRUSSELS TAPESTRY Early XVIII Century

LE VOYAGE. At the right is a group composed of a young woman in a white gown, an elderly attendant wearing a wimple and a bearded man in a crimson cloak, talking earnestly. A young woman in a golden cloak, accompanied by a child carrying a bundle on his shoulder, leads a pack camel up towards the left. Hillside landscape with distant habitations. Border of the preceding.

Height, 3 feet 2 inches; length, 4 feet 5 inches

[Companion to the preceding]

858. OUDENAARDE VERDURE TAPESTRY XVIII Century

A park richly wooded with trees and watered by a stream, with a classical domicile at the right. In the foreground are two white birds and the figure of a small animal scurrying amid the flowers.

Height, 6 feet 6 inches; length, 9 feet 10 inches

859. OUDENAARDE VERDURE TAPESTRY XVIII Century

A wooded landscape with a river flowing through a park, a white bird standing on the near bank; in the distance a mansion and a prospect of country in the sunlight.

Height, 6 feet 5 inches; length, 9 feet 6 inches

860. BRUSSELS TAPESTRY BORDER XVII Century
 Beautifully woven with a mass of peonies, roses, tulips, narcissus, poppies and other blossoms with green leafage, suspended in a trailing bunch from a bowknot of blue ribbon; one end of the swag rests on a military trophy composed of drum, banner, armor and quiver of arrows, the whole woven in characteristic Brussels colors in a shaded tawny yellow ground. Brussels mark BB and shield, at lower selvage.
Height, 12 feet 1 inch; width, 1 foot 10 inches
861. BRUSSELS TAPESTRY BORDER XVII Century
 Companion to the preceding.
Length, 12 feet 1 inch; depth, 1 foot 10 inches
862. BORDER OF A BRUSSELS TAPESTRY XVIII Century
 Complete border with a shaded blue ground, woven in Venetian-red, tan and yellow with a running motive of clasped leaf scrollings; at the corners are oval cartouches in blue mantled with tan acanthus scrollings.
Height, 10 feet 9 inches; width, 7 feet 7 inches; depth, 9½ inches
863. BORDER OF A BRUSSELS TAPESTRY XVIII Century
 Similar to the preceding.
Height, 10 feet 9 inches; width, 7 feet 7 inches; depth, 9½ inches
864. BORDER OF A BRUSSELS TAPESTRY XVIII Century
 Similar to the preceding, but larger in size.
Height, 11 feet; length, 15 feet, 7 inches; depth, 9 inches
865. BORDER OF A BRUSSELS TAPESTRY XVIII Century
 Similar to the preceding, but larger in size.
Height, 10 feet; length, 16 feet 9 inches; depth, 10 inches
866. BRUSSELS TAPESTRY Early XVIII Century
 THE MAGNANIMITY OF SCIPIO. The general is seated at the right beneath a green canopy, on a throne richly chiseled with Renaissance leaf scrollings and lion masks, and is surrounded by councillors bearing fasces. At his left hand appears the wife of Hannibal, to whom he is uniting the fallen leader who kneels before his throne in submission. Behind the principal group appear warriors and spearmen bearing an eagle. Shaded blue border of tan acanthus leaves with a narrow outer guard of husk motives.

Height, 12 feet 1 inch; width, 9 feet 9 inches

[See illustration on opposite page]

867. BRUSSELS TAPESTRY BORDER

XVII Century

Ground of wine-red fluctuating to *rose pompadour* and woven with a central scrolled bracket flanked by winged cherub-heads, and supporting heavy swags of apples, peaches, melons, grapes, tulips, roses, etc., threaded through loops and held by nude figures of infant Bacchantes.

Length, 6 feet 9 inches; depth, 1 foot 10 inches

868. OUDENAARDE VERDURE TAPESTRY

XVIII Century

PARC OMBRAGEUX. At left and right thick copses of trees laden with sunlit green verdure; here and there are figures of rabbits and a wild bird. In the centre of the scene amid the reeds that fringe a curving stream are parrots, songbirds, and swans swimming on the water. Through the trees is visible the wooded hillside, in which are numerous turreted *châteaux*.

Height, 4 feet 7 inches; length, 20 feet

869. BRUSSELS TAPESTRY

Late XVII Century

THE CHILDHOOD OF DIONYSUS. A spacious landscape with beautiful grassland thickly wooded and lying open in the summer sunshine as far as the snow-covered mountains on the horizon; at the left, a magnificent Baroque mansion visible through a gap in the trees. In the left foreground is the figure of a Nysian nymph in white robe and golden cloak, prostrate and weeping bitterly; behind her three other maidens are holding out their hands in dismay as the child Dionysus is borne off by a goddess who is clad in a starry blue robe and shimmering white scarf. A little above the flowers and thistles which carpet the ground appears in a cloud the figure of Hera in a loose pale yellow robe, with her attendant swans. Woven in greens, sapphire-blue, Venetian-red, tans, yellow and ivory.

Height, 9 feet 4 inches; length, 13 feet

[Companion to the following]

[See illustration on opposite page]

870. BRUSSELS TAPESTRY

Late XVII Century

DIONYSUS BRINGS SEMELE FROM THE UNDERWORLD. A glade at the edge of a wood with a lilac tree, elms and a rugged oak through which can be seen the wide view of open country with woods and mansion in the distance, in the sunlight. In the right foreground, before a marble cherub and dolphin fountain, the foot of which is overrun with thistles, is seated the regal figure of a goddess [Hera ?] in a loose champagne-yellow and lace robe, long golden tresses streaming over her bare right shoulder; at her feet are two handmaidens in blue and crimson cloaks, offering flowers. Behind, under the oak, appears the figure of Dionysus, wreathed in flowers, and leading his mother Semele, whom he has brought from Hades; at the extreme left, a nymph in sapphire-blue and striped blue scarf, who has dropped on her knees with horror at the sight of Semele, and holds out a restraining hand, holding back with the other hand a woman in brown and yellow robes who stands indifferently behind her.

Height, 9 feet 6 inches; length, 16 feet 5 inches

[Companion to the preceding and following]

[See illustration on opposite page]

871. BRUSSELS TAPESTRY

Late XVII Century

THE FESTIVAL OF DIONYSUS. At the left, a cluster of apple trees and elms; on the stump of a branch is perched a magnificent peacock—emblem of Hera. Beyond, a river crosses the scene and leads to a prospect of grassland thickly wooded, with far hills. In the right foreground, three nymphs in blue and yellow robes, and wearing flower garlands about their heads, are dancing, while before them are posed three female figures, one playing cymbals, the second blowing a horn and the third kneeling in worship before a stone statue of a seated Dionysus, which is placed under a canopy roughly formed by a red and brown coverlet flung across the branches of two trees.

Height, 9 feet 4 inches; length, 16 feet 2 inches

[Companion to the preceding]

[See illustration on opposite page]



870



871



No. 872. BRUSSELS TAPESTRY

872. BRUSSELS TAPESTRY

By Jacob Van Zeunen [priv. 1644], Late XVII Century
LE GRAND CHÊNE. In the foreground, perched on a knoll, is the great gnarled trunk of a magnificent oak, its luxuriant green and russet foliage almost shutting out the sky; about the foot are grasses and a tangle of undergrowth. In the declivity of the left foreground is a peasant woman wearing a red and blue skirt and carrying a basket, making her way across the field towards her husband, who is plowing with a team of oxen a little way off. The farther field is illuminated by sunlight and bordered with trees, the spire of a church visible in the middle distance. Delicate particolored vandyke-brown and yellow border with a trailing mass of carnations, tulips, roses, fruit, grapes, etc., in soft colors. Lower selvage with Brussels mark BB and shield and initials I. V. Z.

Height, 9 feet 9 inches; width, 7 feet 10 inches

Jacob Van Zeunen, a Dutchman, whose atelier flourished in the second and third quarters of the seventeenth century, was privileged master in Brussels in 1644. His important signed works include a series, *The Story of Jacob*, of which variants are in the Vienna Museum and the Cathedral of Wawel, the *Story of Solomon* in a private collection, and a series of *The History of Cyrus* for the House of Savoy.

[See illustration on opposite page]

SAVONNERIE CARPETS

873. SAVONNERIE CARPET

Black ground centred with a circular medallion of scrolling blue acanthus leafage with leaf-scrolled pendants of shell motives garlanded with flowers; brown border with floral gadroonings and huge leaf-scrolled blossom motives at the corners in brown, rose-pink, blue and gray.

10 feet square

874. SAVONNERIE CARPET

Louis Philippe Period

Centre with a scalloped oval in gray enriched with a mass of red, blue and white blossoms—roses, hydrangeas, violets, poppies, etc., the oval frame enclosed by acanthus scrollings with dull red spandrels. Shaped gray border of imbricated leafage.

Length, 13 feet; width, 10 feet 4 inches

875. SAVONNERIE CARPET, AFTER SALAMBIER

Louis XVI Period

Oval field in gray centred with a brown vase of flowers supported on two scrolled dolphins and flanked by nude demi-caryatid figures terminating in *rinceaux*, from which are hung floral pendants; spandrels with rosetted lattice ornament in two shades of tan. Ivory border with a crimson ribbon motive intertwining with a trail of blossoms.

Length, 12 feet 8 inches; width, 9 feet 1 inch

[See illustration on opposite page]



No. 875. SAVONNERIE CARPET, AFTER SALAMBIER



No. 876. SAVONNERIE CARPET

876. SAVONNERIE CARPET

Black field centred with a medallion of scrolling blue acanthus leaves encircled by cusped and scrolled tan strapwork enriched with pink acanthus and hanging trails of roses, fruit and grapes in soft colors; the ends formed by arches of double volutes, having flowers and fruit in the spandrels and a trophy of crossed quivers between. Tan border enriched with rosetted leaf gadroonings, the corners with huge shell motives enclosed within a wreath of rose-pink leafage.

Length, 24 feet 6 inches; width, 10 feet 9 inches

[See illustration on opposite page]

877. SAVONNERIE CARPET

Louis Philippe Period

Gray field shaded with scrolling leafage and having large bunches of pink roses, blue cornflowers and forget-me-nots at the corners and centres of the sides; centred with a cartouche-shaped medallion in old-gold woven with a mass of roses, lilac, convolvulus, asters and other blossoms. Irregularly cut for fireplace and corners.

Irregular: Maximum length, 20 feet 6 inches; maximum width, 18 feet 5 inches

[END OF FOURTH AND LAST SESSION]

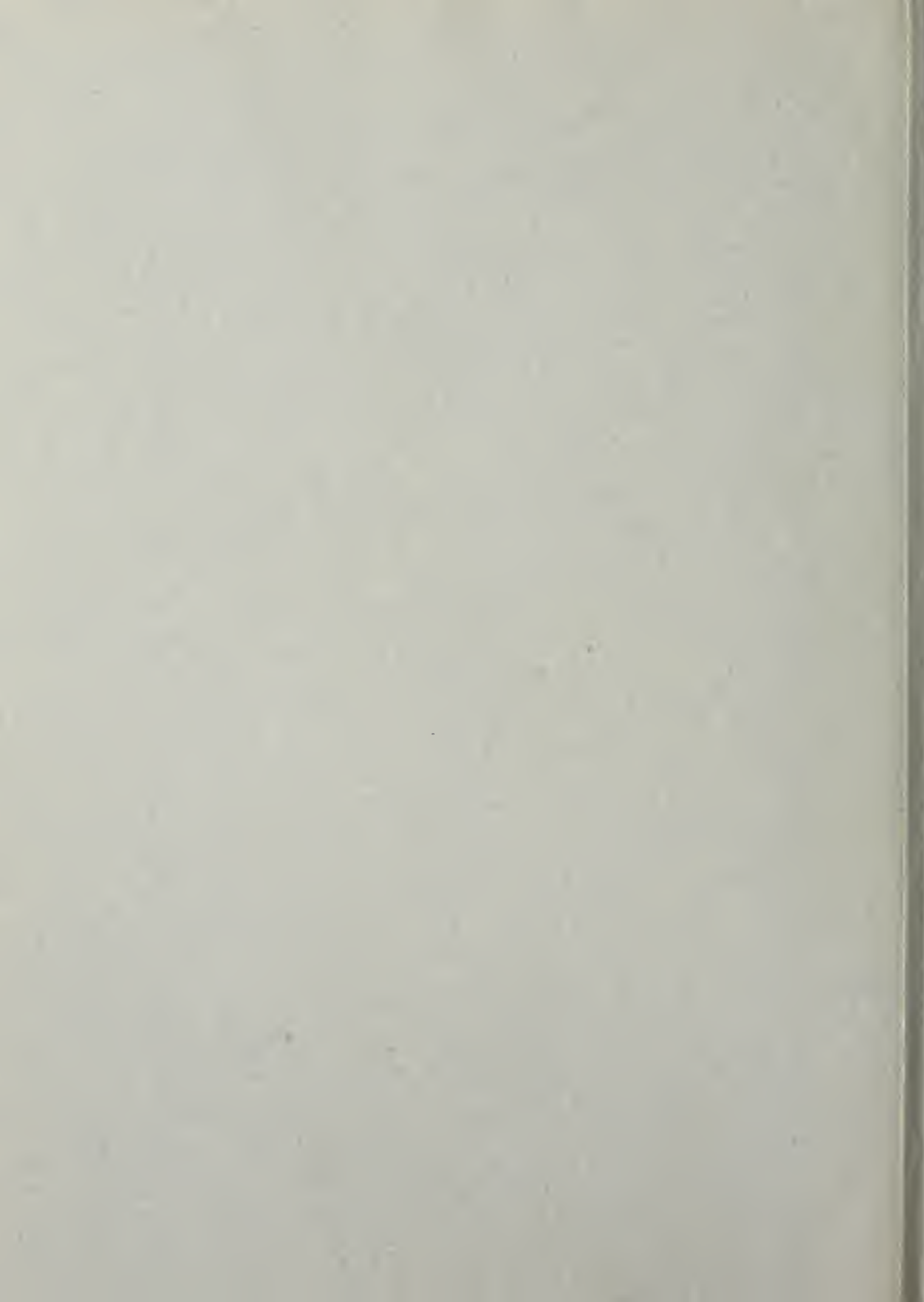
THE AMERICAN ART ASSOCIATION · INC
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION, TEXT
AND TYPOGRAPHY

COMPOSITION, PRESSWORK AND BINDING
BY LENT & GRAFF COMPANY · NEW YORK









**THE METROPOLITAN
MUSEUM OF ART**

Thomas J. Watson Library

